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V1 DESIGNER EXPLAINS**



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Saturday 15 October 2011

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Sony Alpha 77: Is this the EVF revolution?

ON TEST



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ON TEST



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SUPER-WIDE ZOOM

Canon 8-15mm full-frame fisheye

TECHNIQUE



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GET THE VINTAGE LOOK

Get aged colour effects in software

DOCUMENTARY



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Bill Ray: Small town to Big Apple

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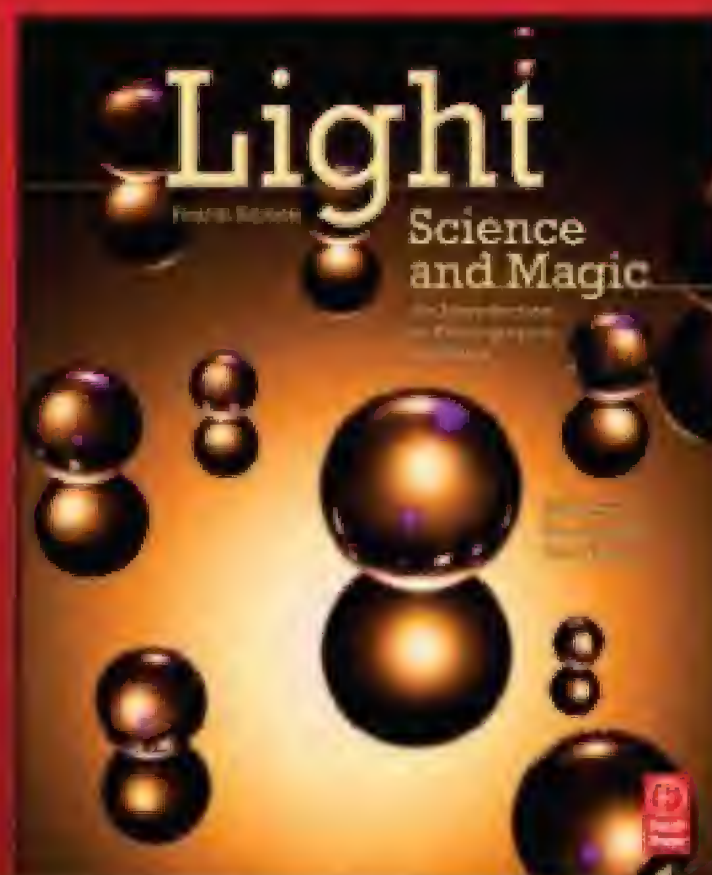
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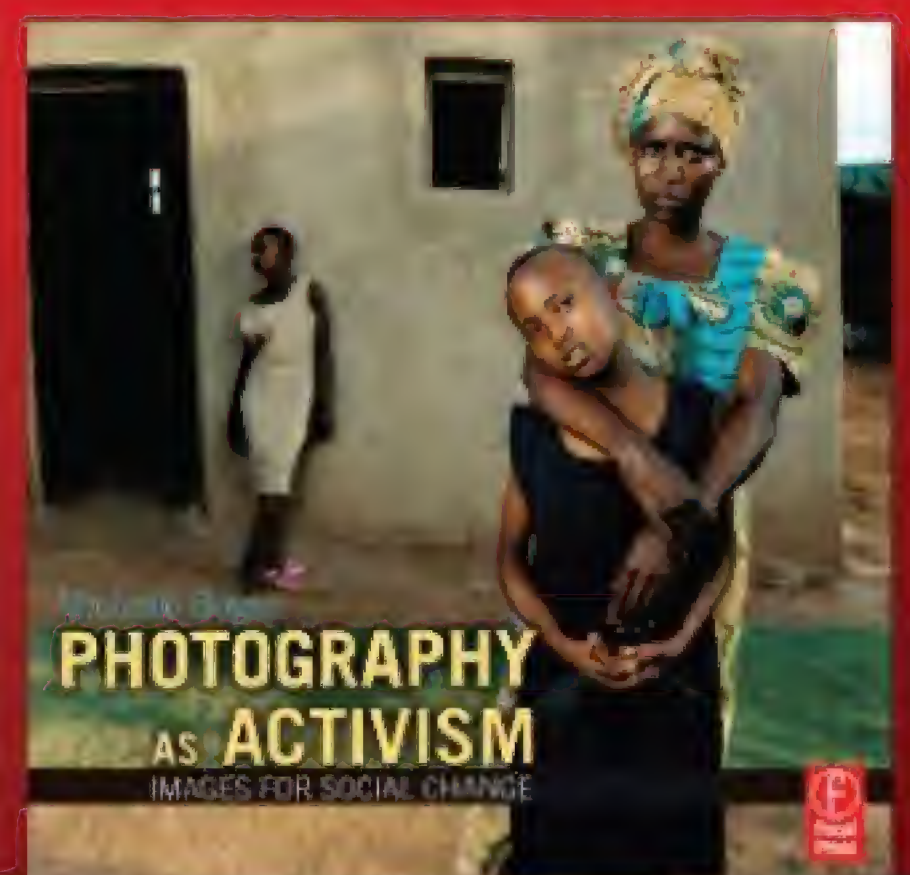
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Amateur Photographer For everyone who loves photography

LOYALTY is a quality possessed in abundance by the amateur photographer. As photography is a hobby, we don't have to be businesslike and practical so we can love our tools instead of just utilising them. Camera brands matter to us, and while we're not quite ready to lie down on the grave of our master, it takes a lot to make us change and even more to extinguish the candle burning for our first good model.

Those brought up on the Dynax range of Minolta SLRs, and who switched to Sony with the Alpha DSLRs, have had their loyalty tested over the past few years, what with the sale to Sony in the first place and then the limited options for the higher end enthusiast. Sony has produced some great

cameras, but progress has been slow and disjointed.

Now we have the excellent Alpha 77 (see Tim Coleman's test on pages 45-50), but I wonder how many of those Dynax users are still mounting A lenses to their bodies. Sometimes you feel you have to move forward with or without your brand, and I suspect there are plenty of Alpha 100 owners who have felt compelled to switch to Canon or Nikon. Perhaps loyalty will bring them back, like so many prodigal sons, but some surely will have found true love in the arms of another.



Damien Demolder
Editor

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IN AP 24 SEPTEMBER WE ASKED...

Digital cameras make special effects easier, but are they a credible form of photography?



YOU ANSWERED...

A Yes, special effects are fun and have a place	14%
B Yes, special effects can be used in serious photography too	30%
C Probably, but I've never tried	21%
D No, and I'm not going to try	8%
E No, most special effects are a waste of time	27%

THIS WEEK WE ASK...

Has Sony left it too long to succeed?

VOTE ONLINE www.amateurphotographer.co.uk



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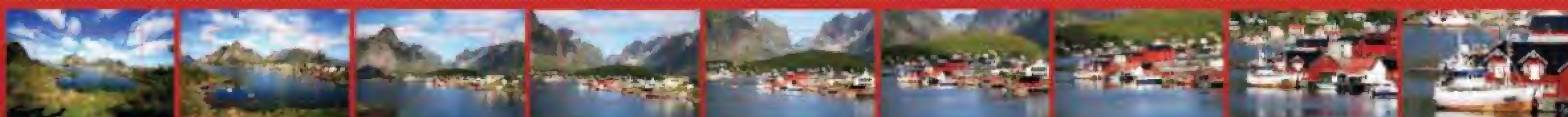
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It's possible we will use a higher pixel count
AP quizzes Nikon chiefs, page 7

Kodak bankruptcy fears • Firm demands \$160m • Shares plunge

KODAK FEARS SPARK SHARE TURMOIL

FEARS that Kodak plans to file for bankruptcy protection have been dismissed as 'rumours' by its bosses.

Speculation about the future of the historic photography brand followed revelations that the US-based firm has hired Jones Day, a law firm that provides bankruptcy and restructuring advice.

Kodak's share price plunged 54% on 30 September, after the news emerged in *The Wall Street Journal*.

Kodak, which launched its first camera in 1888, had already been forced to defend its digital camera business after shares fell to a 38-year low on news it was borrowing \$160m for 'general corporate purposes'.

In response to reports that it plans to file for bankruptcy protection, the loss-making firm said it was 'not unusual for a company in transformation to explore all options and to engage a variety of outside advisers, including financial and legal advisers'.

In a statement issued by Eastman Kodak's head office in Rochester, USA, the firm added: 'Kodak is committed to meeting all of its obligations and has no intention of filing for bankruptcy.'

'The company also continues to actively pursue its previously announced strategy to monetise its digital imaging patent portfolio.'

'Kodak remains focused on meeting its commitments to customers and suppliers,



and on delivering on its strategy to become a profitable, sustainable digital company.'

In an interview with the BBC, Chris Green, a technology analyst at the Davies Murphy Group, claimed that Kodak was in danger of becoming obsolete in the digital age.

'Unless they can keep pace, they won't survive,' he said.

The news comes as the firm continues to struggle to make a profit, and amid reported concerns about its ability to compete in the cut-throat digital camera market.

Asked to respond to claims that Kodak is struggling in the digital camera arena, spokesman Christopher Veronda told AP:



Kodak has focused on printers and compact cameras in recent years

'We have one of the leading digital camera line-ups, including top-selling pocket video cameras with differentiated features, and a wide range of digital cameras that feature the unique "Share" button.'

In July, Kodak reported a \$179m second quarter loss from continuing operations, compared with a £167m loss on the same period in 2010. The company blamed the rising cost of raw materials such as silver and aluminium, and 'investments to drive digital growth initiatives'.

Announcing it was drawing on a \$160m credit line, Kodak said its cash flow was 'highly seasonal'. A spokesman added: 'This revolving credit facility has been a part of Kodak's cash-management tool kit for quite some time.'

Earlier this year, Kodak would neither confirm nor deny reports that it planned to cut compact camera production in the wake of a 25% slump in revenue.

SNAP SHOTS

● A man who took a photograph inside a courtroom has been sent to prison for two months. Paul Thompson, 19, from Luton in Bedfordshire, was jailed for contempt of court after he reportedly took a picture on his Blackberry phone to send to a friend. Judge Barbara Mensah said there were notices around the court about photography and that it was a 'serious offence'. Thompson was arrested soon after he was seen taking the picture, reported the BBC. However, it was Thompson's overall 'disruptive' behaviour in court that was taken into account, according to *New Statesman* magazine.

NIKON: WE DON'T FEAR A CANON CSC

NIKON has defended its new CX format and would not fear a compact system camera (CSC) from Canon featuring a larger imaging sensor, a senior Nikon official has said.

Canon has yet to make clear its intentions in this market, unlike its rival Nikon, which last month ended speculation about its plans by announcing the Nikon 1 compact system camera (see *News*, AP 8 October).

Nikon's V1 and J1 cameras each feature a 10.1-million-pixel CMOS imaging sensor, which is smaller than those used in micro four thirds cameras.

The CX-format sensor measures 13.2x8.8mm.

In an interview with AP, Nikon UK product planning manager Ken Kusakari defended the sensor's physical dimensions. Asked if Nikon would be concerned if Canon launched a CSC with a larger, APS-C-sized

sensor, he replied: 'We do not fear it.'

Yoshizo Mori, general manager of development operations at Nikon Japan, who was in charge of the sensor's development, said that faster image processing would not have been possible in a larger sensor, meaning that functions such as Smart Photo Selector could not have been included.

Earlier this year, Canon's head of consumer imaging in Europe, Rainer Fuehres, told AP that Canon does not need a CSC but did not rule it out.

See page 7 for the full interview



Do you have a story?

Contact Chris Cheesman
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A week of photographic opportunity

PHOTODIARY

**Wednesday
12 October**

EXHIBITION The Photographers includes the work of Bill Brandt, Cecil Beaton, Terry O'Neill and Patrick Lichfield, until 30 October at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk.

EXHIBITION Archive by art photographer Joachim Froese, until 18 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.



© TERRA NELLE

Thursday 13 October

EXHIBITION Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk. **EXHIBITION** Landscape Expressions by Mark Sunderland, until March 2012 at Lockwoods Restaurant, Ripon, North Yorkshire HG4 1DP. Tel: 01765 607 555.

**Friday
14 October**

EXHIBITION Eugène Atget: Select Works, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** Transition by Paul Vickery, until 4 November at Bayeux, London W1T 3EP. Tel: 0207 436 1066. Visit www.bayeux.co.uk.



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Saturday 15 October

EXHIBITION My Journey as a Witness by Shahidul Alam, until 18 November at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com. **DON'T MISS** Autumn wander through the woods guided by a ranger (7.30-10am, cost £13, includes 'breakfast bap') at Brownsea Island, Dorset. Tel: 01202 492 161. Visit www.nationaltrust.org.uk.

Sunday 16 October

DON'T MISS People & Cultures Day – lectures and workshops as part of the Travel Photographer of the Year Festival at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.tpoty.com/courses/tpoty-festival. **DON'T MISS** Diwali on the Square 2011 (2-7pm), Trafalgar Square, London. Visit www.diwalinlondon.com.

Monday 17 October

EXHIBITION Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk. **EXHIBITION** Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Tuesday 18 October LATEST AP ON SALE

EXHIBITION The Time Machine by Edgar Martins, until 5 November at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **EXHIBITION** Metropolis by Larry Yust (last day) at Lumas London, London W1S 2YT. Tel: 0207 434 4431. Visit www.lumas.co.uk.

Jellyfish image wins £5,000

BRITISH WILDLIFE WINNER CROWNED



© RICHARD SHUCKSMITH

AN IMAGE of a jellyfish captured off a remote Scottish island has won the British Wildlife Photography Awards.

Photographer Richard Shucksmith landed the £5,000 top prize with his picture taken at Sula Sgeir, an uninhabited island 41 miles north of Lewis.

'The inhospitable area is home to exposed islands sustaining an astounding variety of marine life,' said competition organisers.

'The remoteness of these islands, as well as the challenge that comes with visiting them, makes Richard's incredible photo all the more special.'

The 38-year-old marine biologist said he came across the jellyfish while diving off the west coast of Scotland in his spare time.

His winning shot triumphed in the contest's Coast and Marine category.

Greg Armfield, one of the competition judges, said: 'This is a truly beautiful shot

of a jellyfish that perfectly captures its iridescent colours and magical qualities. All the more remarkable that it exists in UK waters. Fantastic.'

The best entries will go on show at Alexandra Palace in London from 14 October, before touring nationwide. The British Wildlife Photography Awards is now in its third year.

Richard, who says he dives with his underwater camera 'for fun', took the image while he was living on a boat off the Shetland Islands coast.

'I am fascinated by the natural world that surrounds us and we are part of,' said Richard, who is drawn by the wide variety of habitats, species and dramatic seascapes.

'For me, the sea encompasses the power, turmoil and beauty of the world in which we live.'

Richard works as a photographer for websites Earth In Focus and Ecological Photography.

SNAP SHOTS



● Andy Rouse has won a highly commended in the Veolia Environnement Wildlife Photographer of the Year. Andy's image, called 'Making an Impression' (above), was among 108 highly commended entries chosen from almost 41,000. The overall winner will be revealed later this month.

● A London exhibition aims to help save monuments in Venice, Italy. The show, Real Venice, opens at Somerset House on 11 October and will raise restoration funds for the charity Venice in Peril, via an auction set to take place on 3 November. Featuring the work of 14 artists, the images previously went on show in Venice as part of the 54th Venice Biennale. The exhibition runs until 11 December. For details visit www.somerset-house.org.uk.



Do you have a story?

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Nikon's Yoshizo Mori (above) and product planning manager Ken Kusakari (below)



AP interview: Feature set is first priority

V1 NOT ABOUT SENSOR, SAY NIKON CHIEFS

THE NIKON 1 system is about its high-frame-rate features, such as Smart Shot and Motion Snapshot, not its sensor size or pixel count, according to Yoshizo Mori, general manager of Nikon's development department.

In an exclusive interview with AP, he also explained that the size of the lenses had to take priority over the physical dimensions of the imaging sensor.

While other compact systems have managed to make small camera bodies, he said, none has managed to create a truly small system with small zoom lenses.

The Nikon 1 system was designed with functionality, size, speed and its feature set as a first priority rather than the traditional concerns of the size of the sensor and the number of pixels on it.

Mori is confident, though, that even with 10 million pixels, the Nikon 1 will produce excellent image quality.

'We have used a processor more powerful than those we use in our professional DSLRs, and the sensor we are using has large pixels: 3.4 microns.

'We have developed a new gapless micro lens system that improves light-gathering efficiency and we are good at controlling noise in our DSLRs,' he explained.

The reasons for using the smaller 13.2x8.8mm sensor are not just about being able to create a small 10-100mm movie lens, but also about being able to read off image data quickly.



A key reason for a 13.2x8.8mm sensor is the need to read image data quickly, says Nikon

'The smaller sensor is able to readout very quickly without generating much noise, without overheating during extended bursts and without using much battery power,' Mori told us.

'We wanted to balance the size of the system to avoid compact camera quality. It is possible that we will use a higher pixel count in the future, but only if our customers demand it.'

PHASE-DETECTION AF

Mori said that focusing speed is an essential element of the system, and that even the fastest contrast-detection AF systems are too slow for what Nikon wanted to achieve.

'Contrast-detection systems hesitate right at the point of focusing, assessing where the highest contrast level is, so we had to incorporate a DSLR-style, phase-detection system to ensure fast AF.'

Nikon has designed the phase-detection sensors into the actual imaging sensor and, while not being drawn on how many are used, Mori pointed out that there are 73 phase-detection AF points and each needs a pair of pixels to operate.

The pixels are situated within the image-forming pixel array, and do not collect light that contributes to the final picture. Instead, the gaps these pixels leave are covered over by interpolation at the processing stage – just as a dead pixel would be.

COMPLETELY NEW CONCEPT

Nikon has said previously that it doesn't need a compact system camera and that, in fact, it had every base already covered with its compact and DSLR line-up.

The Nikon 1, though, is it seems a completely new concept that does not even compete with the compact system cameras already on the market.

When asked whether the 1 system is a step up from a Coolpix or a step down from a DSLR, Simon Iddon, product manager for Nikon UK, told us it was neither and that it wouldn't encroach on either sector.

The Nikon 1 system will expand the Nikon market, he said, by appealing to 'customer demand that has not already been met'.

'The new system is aimed at families, young couples, tech enthusiasts and early adopters,' Iddon explained.

'It's for people who like accessories with their cameras, but who want something small, portable and high-performance. If we wanted just a step up from compact cameras, we wouldn't have introduced a whole new system.

'This is a compact without compromise; it has speed and is a completely new concept for people who are not fulfilled at the moment.' **Damien Demolder, Editor**

AP
THIS
WEEK
IN...

1936

'The best advice that can be given to the beginner, or in fact any photographer who wishes to progress, is that he should join a photographic society,' wrote AP this week in 1936. 'It is fully realised that the beginners of today are the leaders of the not-too-distant tomorrow, and the older members will be found quite willing to devote their time freely towards assisting the inexperienced, and to the solution of their difficulties and problems.' However, the success of the club depends on the 'efforts of individual members', added AP. 'Every member should give loyal support to the efforts made by the officers, by regular attendance at meetings, by entering work in competitions, and subscriptions should be paid immediately they become due.'

Advantages of Photographic Society Membership

The following article (reprinted at the beginning of the photographic societies' winter season. It shows the various advantages of club membership, and how to secure the best from it.

There are many advantages to be derived from membership of a photographic society. The first and most obvious is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The second advantage is the opportunity of entering work in competitions, and of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The third advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The fourth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The fifth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The sixth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The seventh advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The eighth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The ninth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems. The tenth advantage is the opportunity of securing the services of an experienced photographer, who will be found quite willing to devote his time freely towards assisting the inexperienced, and to the solution of their difficulties and problems.

SNAP SHOTS

● Renowned landscape photographer Colin Prior is due to host a workshop on the 'Great Outdoors' in central London on 11 October. Sponsored by Bowmore whisky, the event coincides with the National Geographic International Photography Contest, which boasts a top prize of a three-night stay in Islay, courtesy of Bowmore Cottages. The workshop takes place at The Whisky Shop, London EC4M 7DY (tel: 0207 329 5117). For rules of the competition, which closes on 31 October, visit www.ipcuk2011.nationalgeographic.com.

● Aquapac has launched a new series of 'Stormproof' camera pouches. There are three cases in the range, one designed to carry a DSLR, priced £55. Small and medium versions are available, costing £25 and £35 respectively. For details visit www.aquapac.net.

'Stories of democracy' sought PARLIAMENT LAUNCHES PHOTO COMP FOR PUBLIC

PARLIAMENT has launched a digital photography competition, challenging people across the UK to capture their 'stories of democracy'.

The project, called Picturing Democracy, urges participants to submit images, past or present, that represent democracy to them.

'The only restriction is that pictures should be of something other than the Houses of Parliament itself,' say organisers.

'Photos can be submitted in colour, sepia or in black & white, and can be enhanced to make the picture brighter, clearer etc, but content should not be manipulated,' they add.

The project coincides with the launch of the first Parliament Week (31 October-6 November), which aims to 'build greater awareness, understanding of and engagement with parliamentary democracy in the UK'.

Entries will be published in an online gallery, while the best images will go on show in Westminster Hall as part of the Arts in Parliament programme next summer.

Photographs will be judged on 'composition, originality and interpretation of the brief'.



Organisers are looking for images such as this mural commemorating the Cable Street riots in London. The riots led, in 1936, to the Public Order Act

Copyright remains with the photographer and images 'will not be sold for commercial purposes', according to the terms and conditions, which can be read in full at www.parliament.uk/get-involved/parliament-week/picturing-democracy/submitting-a-photo/.

Pictures can be submitted via the Parliament Week Flickr page at www.flickr.com/groups/picturingdemocracy/ or by email to parliamentweek@parliament.uk, titled 'Photo Project'.

PHOTOGRAPHERS FOCUS ON RIOT SAFETY

FUELLED by this year's riots, press photographers held an event to discuss how to document violence safely.

Organised by the London Photographers' Branch of the National Union of Journalists, the discussions followed attacks on photographers during the summer.

'Following the recent riots across London and the UK, and the widening unrest and uprisings internationally, the September branch meeting will focus on "Public Order: Covering Volatile Situations Safely - Home and Abroad", said organisers.

Speakers included Carmen Valino, a photographer experienced in documenting unrest, and Jason N Parkinson, a video journalist.

Photographers discussed 'preparation, planning, support equipment, frontline behaviour, exit strategy, and the tactics and weapons you will come into contact with'.

Among those targeted during the August violence was a photojournalist who was 'dragged to the ground by four youths and beaten' in Hackney, east London, reported the *Guardian* newspaper.

In a bid to remain inconspicuous, agency photojournalists reportedly began to ditch their DSLRs, turning instead to compact cameras when documenting the disorder.



Do you have a story?

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CLUBNEWS

Club news from around the country

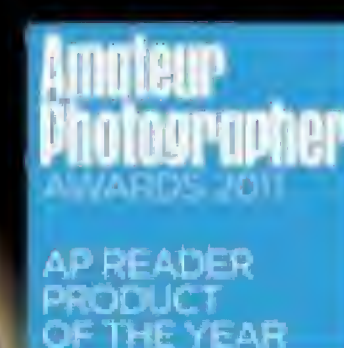
DUNCHURCH PHOTOGRAPHIC SOCIETY

An annual show of members' work takes place from 11-22 October at Rugby Art Gallery and Museum, Little Elborow Street, Rugby CV21 3BZ. For club details visit www.dunchurchps.com.

SUFFOLK MONOCHROME GROUP

Members will host an exhibition from 25 October-12 November at Mercury Theatre, Balkeine Gate, Colchester, Essex CO1 1PT. Tel: 01206 573 948. Subjects range from portraiture to 'abstracts'. Visit www.suffolkmonochrome.co.uk.

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

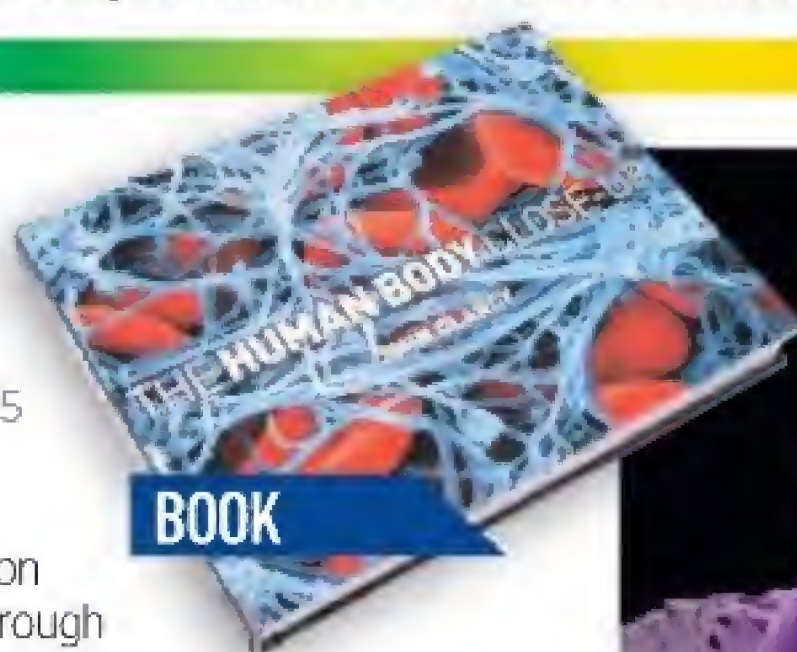
The Human Body Close-Up

By John Clancy
Quercus, £14.99, hardback,
320 pages, ISBN 978-0857386045



THIS fascinating book takes viewers on a captivating tour through the endlessly varied macro

landscapes of the human body. There are around 300 anatomical images on display and each one tells us something a little different about how our bodies work. The book starts at the cellular level and concludes with a truly humbling exploration of the growth of the human foetus. What these images serve to remind us of is the complex and resilient building blocks that constitute the human form. Seeing the human body represented in this way feels almost alien – it can sometimes be difficult accepting that this is the raw material that makes up our bodies. For anyone interested in biology, or even abstract macro imagery, this is indispensable.



BOOK



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© CHRIS LEVINE

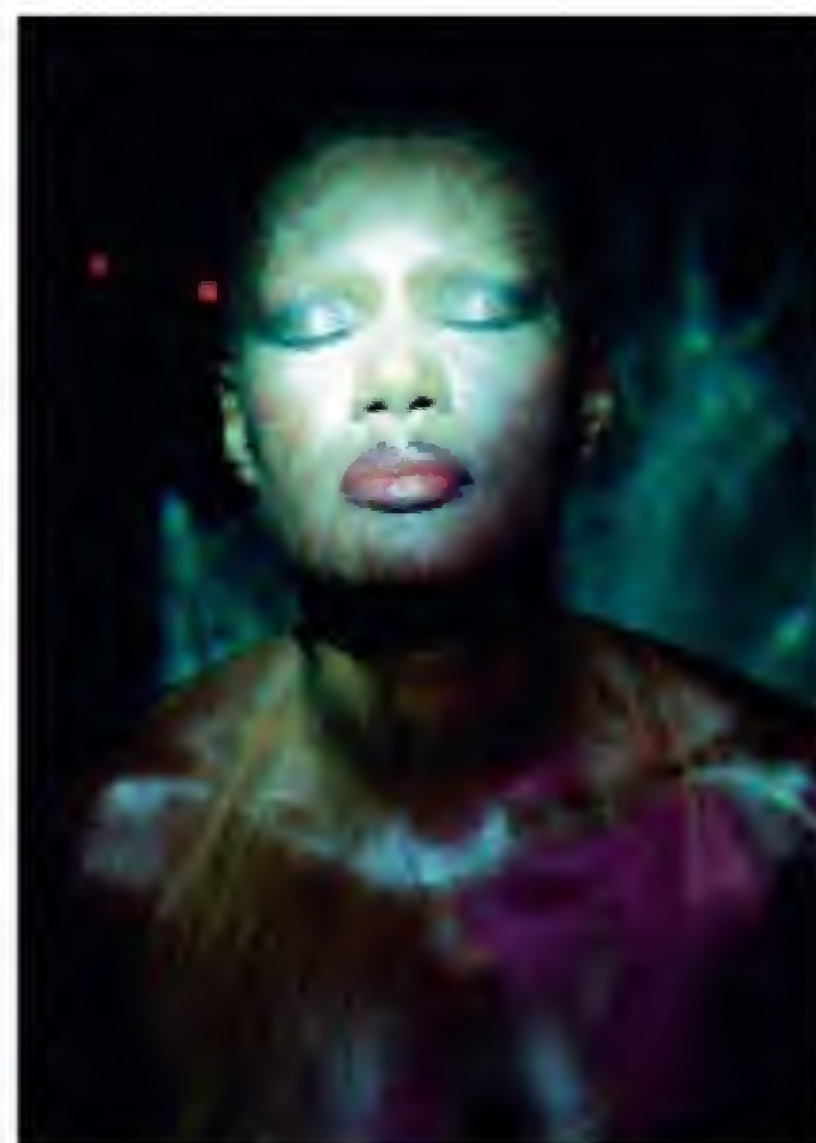
EXHIBITION

Chris Levine: Selected Works

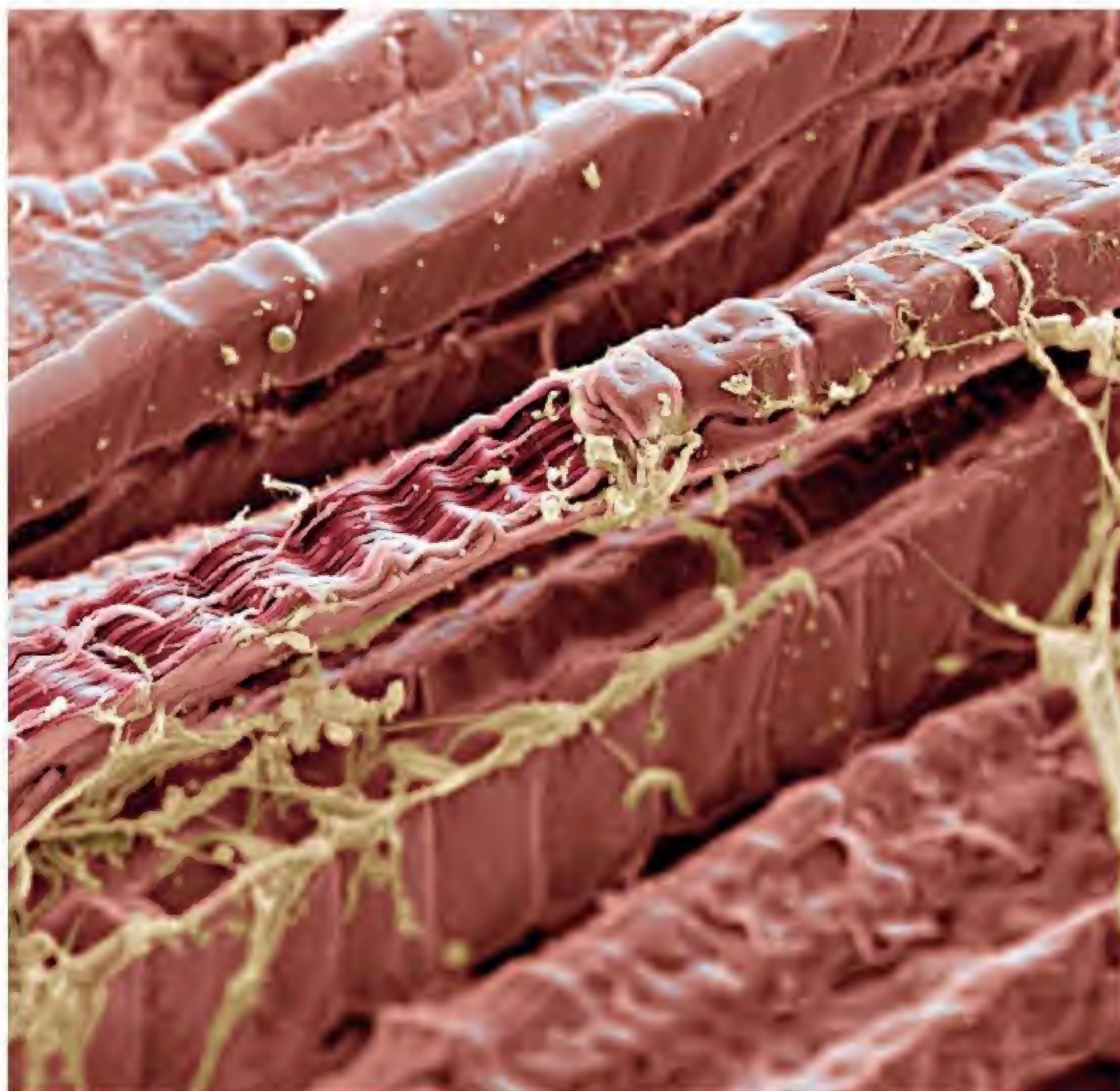
From 26 October-26 November. Little Black Gallery, 13A Park Walk, London SW10 0AJ, Tel: 0207 349 9332. Website: <http://thelittleblackgallery.com>. Open Mon-Fri 11am-6pm, Sat 11am-5pm. Admission free

CHRIS Levine is responsible for the portrait that CNN in the US dubbed 'the greatest portrait yet of Elizabeth II'. The beautiful 3D image of the Queen with her eyes closed gave the world a subtle yet perfect portrait of a regal figure. Just the simple fact that her eyes are closed within the image gives the figure a sensitivity and dignity that perhaps hadn't been achieved in previously commissioned portraits.

The Little Black Gallery is showing a selection of Chris's work and demonstrates the possibilities of working with holographic imagery, lightboxes and 3D. Chris's photographs are extraordinarily seductive and serve as a brilliant exploration of the ways that imagery can be used to create an engaging sensory experience. If you're interested in the ways that photographic imagery can transcend its two-dimensional surface, then this is an exhibition to make a note of.



© CHRIS LEVINE



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WEBSITE

www.michaelfreemanphotography.com/blog



MICHAEL'S books often feature within our review pages and it's not difficult to see why.

He's one of the most widely published photographers in the world and a confident writer on the subject he loves. This blog is a great place to pick up ideas and tips from the man himself. Everything from photo essays and shooting 16:9 to vertical landscapes and the problem with clichés are covered, and many of the entries link through to more in-depth articles.

The blog is part of Michael's own larger website, meaning that readers can delve into Michael's treasure trove of imagery. While the blog may not be updated as regularly

as you may like, there is plenty of archived material to delve into to give you the spark of inspiration you need. If ever you're stuck for ideas, Michael's the man to turn to.



CONDENSED READING

A round-up of the latest photography books and DVDs on the market



● **CANON EOS 60D DIGITAL FIELD GUIDE** by Charlotte K Lowrie, £13.99 This handy guide takes readers through the steps of getting to grips with their Canon EOS 60D. The book starts at the basic level and slowly progresses to the more technical aspects on the equipment. The content is thorough and accessible, meaning you'll be snapping with confidence before you know it. ● **LONDON'S LOST RIVERS: A WALKER'S GUIDE** by Tom Bolton, £14.99 This book may be thin on photographs, but as a guide to unknown locations it really is excellent. London is chock full of areas that have long been erased from the public's consciousness and books like these are an invaluable way of preserving them and offering up myriad photographic opportunities. Highly recommended.



● **WEDDING PHOTOGRAPHER'S HANDBOOK** by Bill Hurter, £24.99 There are a great number of wedding photography guides on the market – so much so, that it can often be difficult to distinguish between them. However, Bill Hurter is a solid authority on the subject and is most certainly worth listening to. The book compiles examples from a variety of photographers, giving you a decent cross-section of ideas and technical know-how.



● **HARRIS TWEED** by Lara Platman, £25 Tweed is a style that has gone in and out of fashion for decades. Right now the style has been embraced by the vintage crowd and, as a result, this book is a timely look at the people behind the cloth. The text presents a thorough history and the images are excellent – Lara Platman has produced a fascinating book.

BOOK



Music Box: Photographing the All-Time Greats

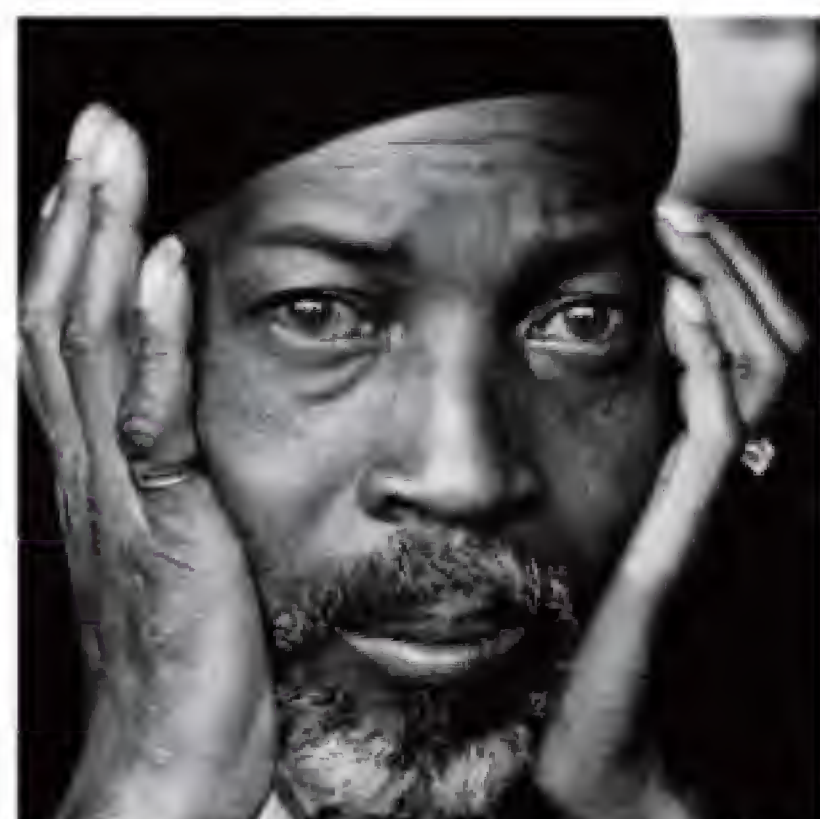
By Gino Castaldo
Thames & Hudson, £19.95, 480 pages,
ISBN 978-0-500-51600-3



THE SYMBIOSIS between music and photography has always been a fascinating subject.

Visual imagery can often play a huge part in the success of the audio. Music can often be a game of myth-making, something that is born in no small part to the use of photography to represent the artist as some kind of Olympian god in exile. Anyone who ever had a poster of his or her favourite artists on their bedroom wall as a child will understand this relationship perfectly.

Music Box gathers 450 images, ranging from jazz, rock, blues and folk to everything



in between. Many of the images are iconic and well known, but there are also a number that will only be familiar to die-hard fans. The book is an absorbing look at a much-practised genre, and is a genuinely worthwhile look at portraiture in general.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM



TRICK SHOT, DOUBLE TAKE

Richard Sibley's *No software required* feature (AP 24 September) brought to mind the rather crude cut 'n' paste mono montage prints we used to make in the '70s. These, and in-camera double exposures, were regular features at my camera club.

The best 'trick' shot we saw involved a club member called Reggie. He turned up one day with a photo of his dad holding up a large leek he'd just dug from his garden. Standing nearby was his dad again, but this time he was holding a garden spade above his head and wearing different clothes. It was a brilliantly realistic shot and we all assumed it was down to a bit of clever photographic trickery by Reggie.

He refused to explain his 'technique', but one day I ran into Reggie at our local supermarket. He was with his dad Tony and Tony's brother Freddie, and they were identical twins! No wonder we couldn't see any joins in Reggie's picture. It was a simple straight shot – but it fooled the entire club. **Tom Cave, Tyne & Wear**

A genetically modified print – perhaps the first of its kind –
Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LIGHTBULB MOMENT

Reading Richard Sibley's excellent series on landscape photography (AP 10–17 September) has led me to an idea that could greatly help both us, the users, and the major DSLR manufacturers.

In landscape photography, the best results often require the use of hyperfocal focusing. Modern lenses tend to have rather vague distance scales, and anyway doing the maths is not easy in the field. It has occurred to me that, as what is needed is the focal length of the lens and the f-stop, it would be easy for DSLR manufacturers to add an on/off button for hyperfocal focusing – because the camera already has this information when the shot is about to be taken.

For us, this would save carrying around hyperfocal distance charts; for the Nikons and Canons of this world, it would work only with their own lenses, thus giving the user an added incentive to buy their, rather than third-party, models. It seems to me that everybody wins – though perhaps not third-party lens manufacturers. Why has nobody done it? I would love it!

Roger Mathews, France

Genius! I'm certain it can be done –
Damien Demolder, Editors

A STATE OF EUPHORIA

Albert Watson once said that when he gets behind the camera, time disappears and he enters a 'state of euphoria'. That happened to me recently while using my old Pentax ME Super at a wedding. As everyone around me clicked away on digital compacts (and the official photographer on his Canon EOS 5D), I wandered around with my cherished old Pentax totally relishing the experience of using a 35mm SLR again.

When I had my film processed I was gutted that out of 36 frames, only seven had come out. I'd tried out the camera a few days earlier and it had worked fine. The cost of repairing it wasn't worthwhile so I bought another ME Super with 35–70mm zoom lens on eBay for just £22.

My hubby remarked how I'd looked like a child with a new toy when using the Pentax at the wedding. My euphoria had been lovely while it lasted. But I may be in for another soon. I've just bought a rather battered (but recently serviced) Yashica Mat 124G – I can't wait! **Mandy Smith, Northumberland**

The 124G is wonderful. I regretted selling mine, even before the money landed in my hand –
Damien Demolder, Editor

POST-RELEASE BLUES

I have waited eagerly for Nikon's mirrorless interchangeable-lens camera and have to say I am truly disappointed with the Nikon 1's specification. It clearly has some nice features but the sensor is far too small, the cost much too high and the available lenses far too slow for such a small sensor. Sadly, I think Nikon has a flop on its hands at this price point. I will have to wait and see what Canon can do. **David Thornhill, via email**

What The Duck

<http://www.whattheduck.net/>



ZEALOUS ZOOMER

I really enjoyed the *No software required* article by Richard Sibley in AP 24 September. I was pleased to see was the zoom burst example because I have been using this method for some time (I have included one of my efforts below, showing my granddaughter Ellie on a swing). I would encourage anyone who hasn't tried this technique to do so as the results can give quite an effect. **Ian Matthews, East Sussex**



IAN MATTHEWS

IN JOE'S SHOES

In early September I took a week's holiday to Northumbria. On the way there I decided to detour via Teesside to search out some locations for a shot I had been promising to take for a friend. He has worked in the area for many years and had asked me to take some industrial landscape pictures for him – in particular the industrial heritage set in context with the coastal landscape. I knocked off a few shots, but as I didn't have the luxury of choosing the day or time of my visit I was presented with some pretty flat and uninspiring light.

Imagine my surprise on returning home to find my copy of AP 24 September and realise that I had virtually been walking in the footsteps of Joe Cornish (see right), especially as it is an area that I have never visited before. The picture (bottom) is an

example of my efforts, taken on my recently acquired Canon EOS 5D Mark II. It's nice to know that I at least share an eye for a good location with Mr Cornish! **David Preston, West Yorkshire**

I'm surprised you couldn't feel his spirit – Damien Demolder, Editor



© JOE CORNISH



DAVID PRESTON

BACK CHAT

AP reader Joe Bird has no need of a DSLR – his superzoom is all the camera he requires

SIX YEARS ago I bought my first digital camera: an Olympus C-5060 WideZoom. I thought it was the best thing since sliced bread. It had a true wideangle lens, vari-angle screen, chunky build and, best of all, a 5-million-pixel sensor (wow!) that produced beautifully crisp shots.

Then I began to notice the constant references to digital SLRs in the photo press. They suggested that anyone serious about their photography was missing out by not owning a DSLR. The larger sensor and interchangeable lenses supposedly left we humble compact users trailing in the dust.

Not from where I stood! My Olympus was a classy and very capable camera, so why would I need a DSLR? Then, thanks to a twitcher friend of mine, I became interested in photographing birds. Using my mate's Canon EOS 300D with its big zoom lens, I suddenly found I'd upped my game without even trying.

I took a shot of a puffin flying in the deep-blue sky overhead, and it was published in a local paper. As much as I loved my Olympus compact, it was all but useless for taking pictures of birds. I went out and bought my own Canon EOS 300D and zoom lens.

I continued using this camera until the Panasonic Lumix DMC-FZ38 came along. I bought one and quickly realised that photographers who didn't own a DSLR were no longer seen as a serious photographer's poor relations. The amount of cash I'd spent on having my DSLR sensor cleaned would have gone a good way towards the cost of the FZ38.

A few weeks later I sold my EOS 300D. The FZ38 is such a versatile camera (with its brilliant Leica zoom lens) that I find I can tackle any subject with it. And surely the best argument for using compacts or bridge cameras, with their fixed lenses, is spotless images free from the scourge of teeth-gnashing sensor dust.

I daresay any of AP's technical team will tell me different, but I can see very little difference between the A3 results I achieved using what was once a 'must-have' DSLR and those I'm currently getting from a superzoom camera. It's horses for courses, but give me the versatility of a highly specified superzoom against the much over-rated – and dust-prone – DSLR any time.

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DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



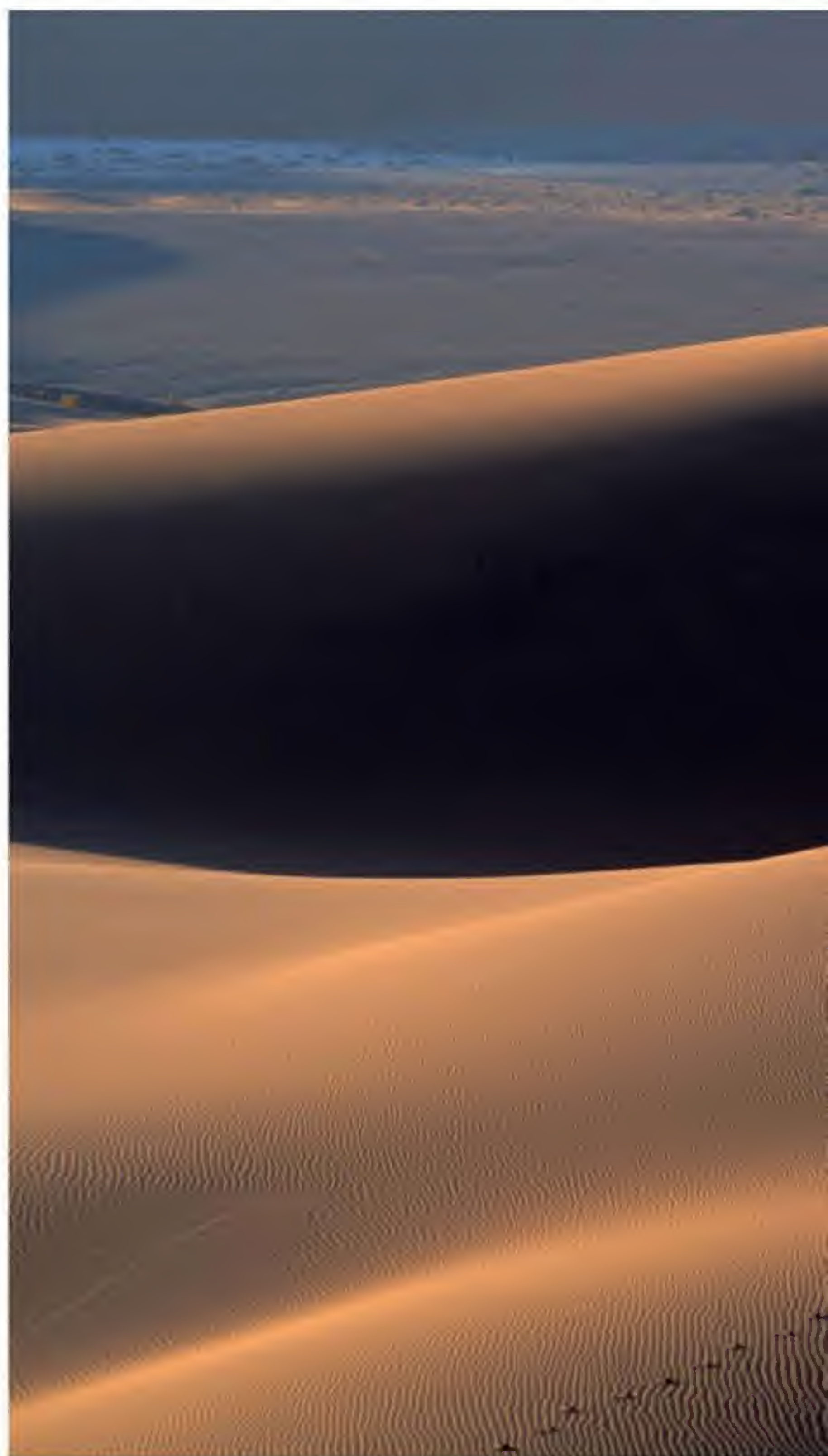
To see more images by David visit www.davidnoton.com David's new book *Full Frame*, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods.

PHOTO INSIGHT

David Noton recounts how he took this image in the Namib Desert, Namibia, and explains why including a figure in the landscape created a far more effective image

I TOOK this image during a six-week trip to southern Africa. It was shot in the late 1990s, I believe, and has been reproduced all over the world. One year it was used on the front page of *The Sunday Times* travel section. There was a feature on adventure holidays inside the supplement and this picture summed it up perfectly. I think the image says something about solitude and adventure, travelling and departure – going into the unknown as an intrepid explorer. Perhaps this is part of its enduring appeal.

We'd started our trip in Cape Town in South Africa and spent a few weeks in the Namib Desert, where this image was taken, followed by the Etosha National Park in Namibia, and then on to Zimbabwe. The figure in the image is my wife, Wendy. We had found this location the previous day and planned to go back there early the following morning. It's quite a task getting there for first light as it's about an hour and a half drive into the desert in darkness and then a hike up the sand dunes. But being there for the first light of day makes it all



worthwhile. The beautiful early morning light accentuates the wonderful sensual curves of the sand dunes. The side lighting really is quite breathtaking.

I was standing on a sand dune looking down onto the landscape below, and had my Nikon F5 camera with a 70–200mm lens mounted on a tripod. I remember I tried using different focal lengths, but settled on a mid-range focal length – possibly around 135mm. I like the longer lens perspective and how this cuts out the sky. In doing so, it accentuates the simple shapes

of the sand dunes. I also like the slightly compressed perspective of the dune in the middle distance.

I was photographing the view and Wendy commented how she wanted to run into the landscape. My reply was, 'Hang on!' I got the shots I thought I wanted and then said, 'Go on then'. As soon as Wendy started walking into the frame, I realised the image was far stronger with a figure included. You get a sense of the scale of the desert – man versus nature, a tiny figure in the grand scheme of things. I sometimes find that



© DAVID NOTON

positioning a figure in the 'right' place in a landscape image can really lift the picture. This is certainly one of those occasions.

I love photographing deserts because they are such elemental landscapes. I'm sure you could tire of them, but coming from lush, green England I find them very inspirational. They're austere but starkly beautiful at the same time. I've visited several deserts around the world and they're all different. The Namib Desert has the biggest sand dunes in the world. If you go to the Atacama Desert in Chile, which is the driest desert in

the world, the landscape is very rocky, but it is beautiful in its own right.

Creating a compelling composition in the desert is largely about timing. You have perhaps half an hour when the sun is first up, which is a key time, and also in the evening when the light carves wonderful shapes from the sand dunes. This sort of landscape is all about shape, created by the interplay between light and shadow. Creating a careful balance between the two is key. It is a case of looking at the scene and thinking about how it might

look during the first light of day.

As I've said in previous articles, I would rather photograph a scene with the aim of creating one great picture than take a few pictures here and there and not really come away with anything memorable. One of the beautiful things about photographing in the desert is that the landscapes are very transient. The sand dunes are moving all the time, being shaped and reshaped – the shifting sands of time. Consequently, this sort of picture can never be repeated and that is a notion I like very much. **AP**

David Noton
was speaking to
Gemma Padley

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GET THE LOOK



Vintage colouring effect

Recreating a vintage, hand-tinted effect on a digital image can be time-consuming, with results that are often unsatisfactory. **Richard Sibley** explains a quick and simple way to achieve this look successfully

SOFTWARE USED Adobe Photoshop CS4

SKILL LEVEL ■■■■■

TIME TO COMPLETE 15 minutes

SYSTEM REQUIREMENTS Windows or Mac

THERE was a time when the most affordable way to produce a colour photograph was to paint coloured dyes onto a black & white print. Hand-coloured images are often obvious, with the colours looking unrealistic and like a comic-book illustration. More pleasing hand-coloured pictures use watered-down dyes that create subtle colours with less saturation. This effect can easily be recreated in editing software, giving your images a vintage feel that may suit certain landscape or portrait shots.

In this example, I'm going to use Adobe Photoshop CS4, but the basic principle can be followed using any editing software that includes

layers for blending images together. The basic theory behind the technique is to use two different versions of the same image: one in full colour and the other converted to black & white. By placing the colour layer on top of the black & white layer and blending them together, the black & white layer receives a subtle hint of colour from the top layer.

However, the key to producing a successful hand-coloured effect is the uniformity of colour. To mimic this effect we are going to blur the colour layer dramatically so that small colour details are lost and blurred together, as they would be when a monochrome print has a coloured dye painted onto it.

There are a number of ways to blend the coloured and black & white layers together. The simplest, and most obvious, is to change the opacity of the coloured layer, so the black & white layer shows through. However, with the colour

layer blurred this can look very odd, creating a blurred halo effect around the edges. Another method, which actually works quite well, is to change the blending mode of the colour layer to Colour mode. This takes changes from the hue and saturation of the bottom layer so that it matches the top layer while leaving the luminance alone. In this case, the colours from the top layer are applied to the layer below, with no loss in detail.

For this example, though, to achieve the effect of an old print, I am using the Soft Light layer blending mode. This mode combines the properties of two other blending modes. Soft Light uses the Multiply effect on the dark tones of the image to make them darker, while using the Screen blending effect on the light tones to lighten them further. The result is quite dark shadows and very light, washed-out midtones and highlights.



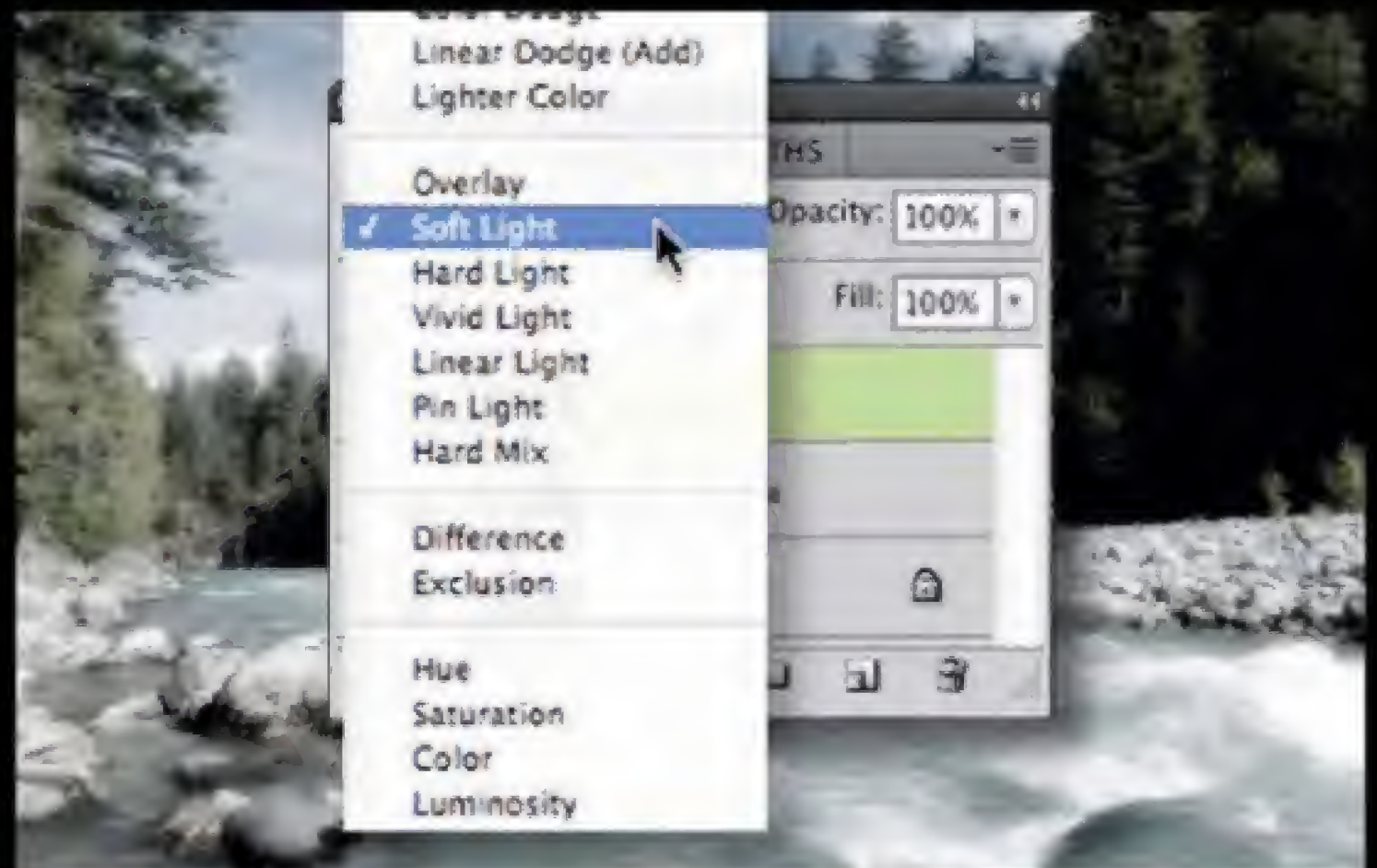
1 Make two duplicates of the original image layer, by selecting Layer>Duplicate Layer, twice. The background layer will remain untouched and can be duplicated again should you make a mistake. Name the top layer 'Colour' and the middle layer 'Black & White'.



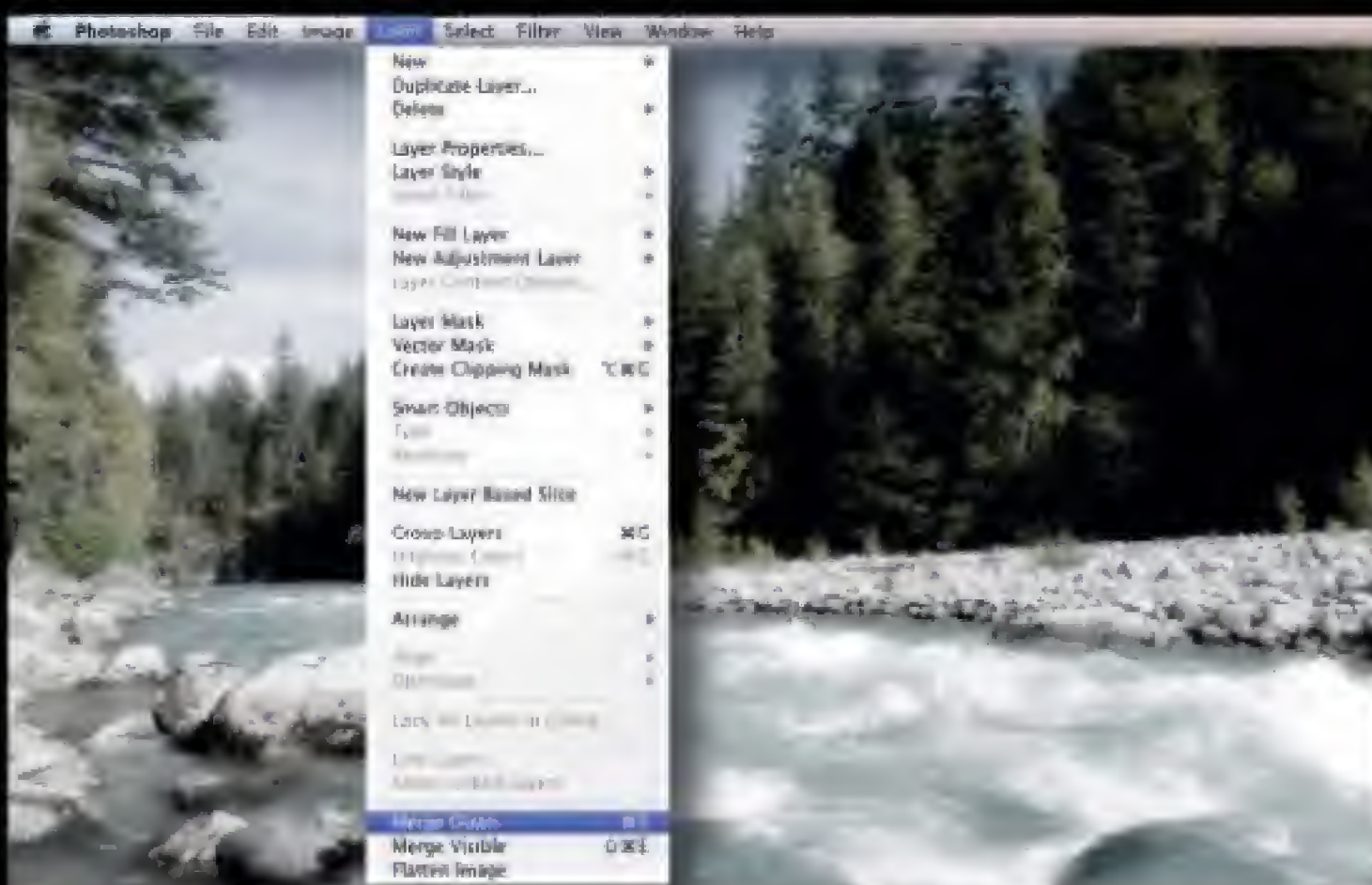
2 Select the Colour layer. Now we need to blur the image, but maintain edge fidelity. To do this in Photoshop, I have used Filters>Blur>Surface Blur. The aim is to blur as many surface details as possible, but keep the main edges of the image clear. Very high settings may be required. Alternatively, you can use a Smart Blur effect, which is similar to the blur effects used in noise reduction. These should blur detail but maintain edges. It is best not to use Gaussian Blur as this loses edge fidelity and causes halos when the layers are blended.



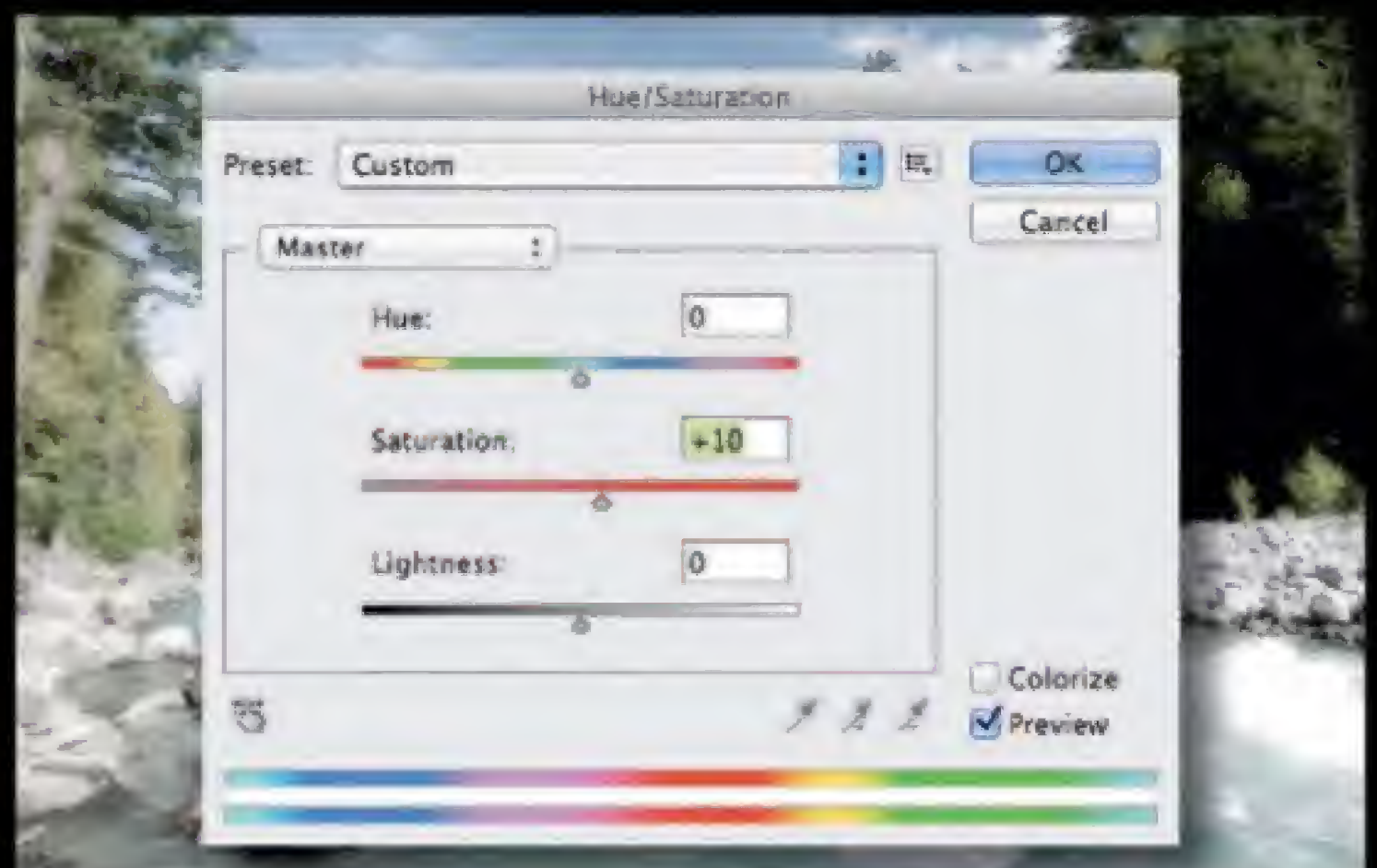
3 Turn the visibility of the Colour layer off. In Photoshop or Elements, this is done by clicking on the eye icon next to the layer. Once the Colour layer visibility is turned off, click on the Black & White layer to select it. Now convert this layer to monochrome by selecting Image>Adjustments>Black & White. For this image, I then selected the Green Filter preset to lighten the foliage



4 Turn the visibility of the Colour layer back on and change its layer blending mode to Soft Light. This will create the faded tint effect, but it may be too weak depending on your taste. For a stronger effect, try using the Color blend mode, and lower the opacity of the Colour layer if it is too strong.



5 To add the finishing touches to the image, you need to merge the top two layers together. First select the Colour layer and choose Layer>Merge Down.



6 With the Colour and Black & White layers now merged, the overall contrast can be adjusted by using the Levels and Curves tools. Similarly, the Image>Adjustments>Hue/Saturation tools can be used to increase the saturation of the image. This may need increasing slightly if you have used the Soft Light blending mode. Finally, use the Dodge and Burn tools to make any slight local adjustments. Then flatten the image to finish (Layer>Flatten Image).

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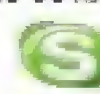
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The mine detector



Cornwall has a unique mining heritage, many traces of which remain etched on the landscape. **Phil Aston** ventures off the beaten track in search of eye-catching images that explore Cornwall's fascinating mining past. **Hester Lacey** reports

CORNWALL is famous for its world-class sandy beaches. Sunny scenes at Fistral, Boscastle, Sennen Cove and Kynance Cove are the perfect way to sum up the English summer. Yet Cornwall's landscapes are far wider ranging and they also have a wild side. The county's mining industry has strewn the Cornish cliffs and moors with industrial remains that offer a view that is bleaker, more austere, but just as beautiful – and just as typical of the region. An engine-house tower, still standing defiantly tall after two centuries of winter storms, is the essence of Cornwall just as much as a sandcastle is – although it may be more of a challenge to capture. Even at well-known destinations for visitors, such as Cape Cornwall, you'll need to step off the beaten track to find the best examples of these surprisingly well-proportioned, sturdy yet graceful buildings.

Local photographer Phil Aston has been exploring the remains of Cornwall's industrial past for many years. He keeps his kit to a tried-and-trusted minimum, particularly at this time of year. The Cornish autumn weather can be fierce as it sweeps in from across the Atlantic, and, as Phil says, 'You don't want to be trying to change a lens or juggle a tripod in a high wind as it can be hard to keep your feet on a cliff edge. Plus, although a tripod is often recommended, this kind of location doesn't lend itself to a slower shutter speed – you lose the movement of the sea.' Phil carries a Canon EOS 50D with a Canon EF-S 17-85mm f/4-5.6 lens as his default kit, plus an

EF 70-200mm f/2.8 telephoto for any scenarios where the terrain is too difficult for him to scramble in close. He also uses a Canon EOS 20D. Shooting in raw means he has a large enough file and all the digital information he needs for post-production Photoshop tidying.

The essence of capturing this kind of landscape lies in the composition and taking advantage of the unique light. 'The Cornish light that is so much loved by artists is not a myth,' says Phil. 'It's real, it's very crisp and it changes by the hour. Just before a thunderstorm or a shower of rain, everything becomes particularly luminous.'

While the rapidly changing light means that the sea and sky can alter radically in the space of just a few moments, Phil also recommends patience. 'Absorbing the landscape, even if it's somewhere I've visited before, is really important for me,' says Phil. 'Nature has often framed the landscape perfectly and you need to take time to look at that. And there is always something to come back to – there isn't an area where you can think, "I've done that already".'

The map to pack is Ordnance Survey Explorer 102, along with sensible footwear, rain gear at this time of year and sun screen. Even on a deceptively cool day, it's easy to burn. Walking almost anywhere, or pulling off the road when one of the classic towers comes into view, is likely to lead to some unique compositions. 'I like to go where tourists don't go, and I want the landscape to speak for itself,' says Phil. **AP**

CAPE CORNWALL

Cape Cornwall
Canon EOS 50D,
17-85mm, 1/200sec
at f/10, ISO 100

THE CROWNS BOTALLACK

The Crowns at Botallack are two engine houses at the foot of imposing cliffs lashed by the Atlantic Ocean. 'The best-known view here is from the top of the cliff, so walk down to the first engine house for a different perspective,' says Phil. 'There's a golden glow to the cliffs here and the light will be even more polarised later in the year.' This landscape will look striking in any weather conditions other than heavy rain. 'Shooting the towers emerging from mist is effective,' says Phil. Many other stone skeletons can be found peppered along the top of the cliff, linked by a network of paths. 'The old mine entrances here make perfect frames for the landscapes beyond,' adds Phil. A more modern iron structure (see below) contrasts texturally with the stone remains. 'Standing below, I can get a mixture of eras – the iron framework above a centuries-old wall that's being reclaimed by nature,' says Phil. Exploring the network of old miners' paths here will throw up dozens of likely subjects.





Cape Cornwall is a well-known beauty spot just outside the town of St Just. It is a former mining centre and, with its hotels and restaurants, makes a good base for visitors. Being easily accessible, it is also a good place to get your eye in. The focal point of the old mine chimney stands tall above the houses below, with the Bisons rocks just offshore and the Longships lighthouse further out to sea. On a typically blustery autumn day, the colour of the sea changes minute by minute, from navy so deep that it is almost black to turquoise green.

'We are on a very narrow peninsula and just one cloud

can make a difference, so don't take any notice of the weather forecast,' says Phil. 'On a day like today, the light here is perfect for a polarising filter to darken the sky and emphasise the clouds and the colours of the sea. You can see the rain sweeping in from the sea, which is when the light is at its most vibrant.'

From Cape Cornwall, follow the coastal footpath east for about 30 minutes to Kenidjack Valley, where the Wheal Castle mine workings were used for target practice in the Second World War. Although it's only a short distance from Cape Cornwall, Kenidjack Valley is often fairly deserted as it's not easy to access by car. 'You expect symmetry in an image and tin mines are all straight lines, but try tilting the camera to present the buildings in a way the viewer won't expect,' suggests Phil.

Left: Kenidjack Valley – Boswedden Mine

Canon EOS 50D, 17-85mm, 1/125sec at f/8, ISO 100



Left: Botallack mine
Canon EOS 50D,
17-85mm, 1/125sec
at f/8, ISO 100

**Above: The Crowns
lower engine house,
Botallack Mine**
Canon EOS 20D,
17-85mm, 1/200sec
at f/10, ISO 100

**Right: The Crowns,
both engine houses,
Botallack Mine**
Canon EOS 20D, 70-
200mm, 1/250sec at
f/8, ISO 100



Landscapes Cornwall's industrial heritage



Wheal Owles, Botallack
Canon EOS 50D, 17-85mm,
1/125sec at f/8, ISO 100



WHEAL OWLES BOTALLACK

Wheal Owles lies close to the Crowns. If you turn your back on the Crowns, follow the coast path and you will come across Wheal Owles almost immediately. This is another place where you can use the items in the landscape to structure your images. Wheal Owles' arches, doorways and long-empty windows, crafted in rough granite with sparkling glints of mica, make an effective frame for the graduated blues of sea and sky. The lines of an ancient walled passageway draw the eye to the horizon. The grandeur of the overall ruin also scales down to details: a clump of yellow hawkweed flowering against a doorstep worn by many generations of miners' boots, for example.

On 10 January 1893, 20 men drowned at Wheal Owles when a tunnel under the sea was breached. The bodies of the men were never recovered and the discreet plate that commemorates them by name can be found a few steps behind the deserted tower. 'There is a tranquillity here today that certainly didn't exist when the mines were working,' says Phil. He points out a spoil heap, gradually disappearing under a carpet of green, while elsewhere a gate hangs from its posts. It's all about context, he says. 'A discarded heap of bricks outside, say, Walsall, would not look great – but here it is about nature gently covering the bits that industry has left behind with ivy and brambles, against the beauty of the ocean,' adds Phil.

Left: Wheal Owles, Botallack
Canon EOS 50D, 17-85mm, 1/80sec at f/6.3, ISO 100

Above: Wheal Owles, Botallack
Canon EOS 50D, 17-85mm, 1/125sec at f/8, ISO 100

WHEAL PROSPER AND WHEAL TREWAVAS RINSEY

If you bump down the gravel track to the National Trust car park at Rinsey Head and set out along the coast path towards Porthleven, Wheal Prosper, built in 1860, looms ahead. 'There is a good opportunity here to catch the sun going down behind the old windows to silhouette the building. The sunsets here are awesome,' says Phil, but adds that you should beware of being caught on the cliff path after dark so carry a powerful torch. The sea, in the relative shelter of Mounts Bay, is softer than the open Atlantic and the cliffs are awash with yellow gorse or purple heather earlier in the season. Walk on for a further 20 minutes or so along the coast path and the engine houses of Wheal Trewavas appear, standing on opposite cliffs over a deep cleft. Wheal

Trewavas, which is accessible only on foot, was in a dangerous state of disrepair until recently and there is still an open mineshaft that is clearly signed and fenced off.

'The view couldn't be better if it had been designed deliberately,' says Phil. 'As nature reclaims the man-made objects, they complement the natural scenery. There are many different moods here, from peaceful to brooding, depending on the weather.'

'I nearly always set my wideangle lens at its widest,' says Phil. 'We see things in wideangle as humans and you want that factor in your landscapes. The natural geology around the towers is also shown to its best advantage from above and using a telephoto allows you to zoom in on the details, such as rock strata.'



Above: Wheal Prosper sitting high on the cliffs above Rinsey Beach
Canon EOS 50D, 17-85mm, 1/250sec at f/10, ISO 100

Below: Wheal Trewavas
Canon EOS 50D, 17-85mm, 1/60sec at f/5.5, ISO 100



Cornwall-based professional photographer Phil Aston runs his own media company, Genius Loci. To find out more, visit www.geniusloci.co.uk or call 01736 719 342

THE CORNISH MINING WORLD HERITAGE SITE



THE CORNISH Mining World Heritage site is the largest World Heritage site in the UK, covering 20,000 hectares spread across Cornwall and west Devon. It's no exaggeration to say that the efforts of Cornwall's miners helped shape the modern world, as Cornish mining technology was at the forefront of the Industrial Revolution and the skills of Cornish miners were welcomed worldwide in the 18th and 19th centuries. The main wealth of Cornwall's mines lay in copper and tin, plus arsenic, which was a useful by-product created when the metals were processed. Although Geevor, Cornwall's last remaining working tin mine, didn't close until 1990, the industry declined during the latter half of the 19th century. The abandoned mines were left to the mercy of the Cornish winter weather, but many of their iconic engine houses still stand today – and there are more than 200 on the Heritage Site. To find out more, visit www.cornish-mining.co.uk.

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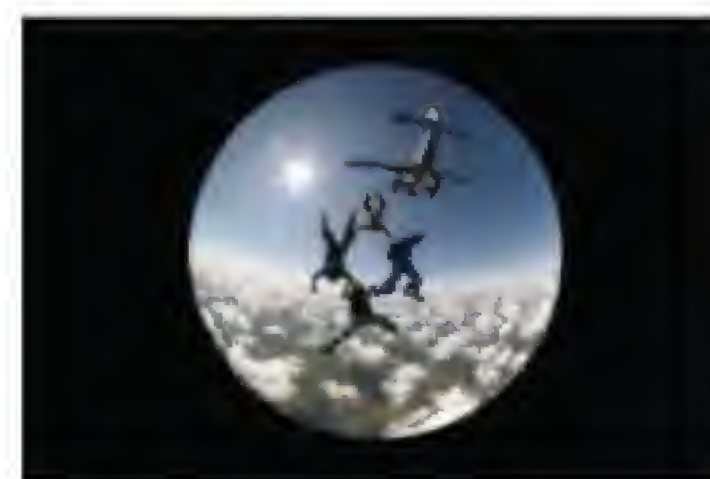
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For the love of Life

Photojournalist **Bill Ray** charts his rise through the world of newspapers to fulfil his lifelong dream of becoming a photographer for *Life* magazine, one of the world's most prestigious publications. He talks to **Oliver Atwell**

John and Jacqueline Kennedy in a shot that Bill likes to call 'American Gothic 1960'

BILL Ray may not be a name that immediately springs to mind when talking about photojournalists, but there's a good reason that it should because Bill has spent his career shooting some of the most significant politicians and celebrities of recent decades. With three recently self-published books looking back at his career, now seems the time to talk to Bill and learn a little more about the stories behind his career and his quite extraordinary rise through local newspapers to become a photographer for *Life* magazine.

During his time working for *Life* – a publication that is now sadly defunct – Bill found himself in the company of political

icons such as American President John F Kennedy and Hollywood stars such as Natalie Wood and Rex Harrison. Yet Bill didn't always move in such illustrious circles. Once upon a time he was just a young boy growing up in Shelby, Nebraska.

'Shelby is what people would commonly refer to as Middle America,' says Bill. 'My mother was an avid painter. She really hated Shelby and painting gave her access to another world. I suppose in the end my gravitation towards photography was motivated by similar feelings.'

Bill's interest in photography began when he was around 11 years old after he visited his older brother who was studying art in

Omaha. The young Bill became enthused by the idea of photography, and it was something that quickly developed into a passion. By the time he was 12 he was the youngest member of the Omaha Camera Club (the venue which was a 90-mile drive from his home in Shelby), and Bill quickly developed his skills in what he terms classic commercial 4x5in photography.

'I began to realise that if I didn't want to end up working on my dad's lumberyard, I would need to start thinking about a career,' says Bill. 'I had grown up reading *Life* magazine and absorbing the glamour that they promoted about the photographers. That looked like a great road to take.'

Soon after, Bill had his first photograph published – a shot of the last passenger train to go through Shelby. The image appeared in the *Omaha World-Herald* and set in motion his journey towards a career in photography.

'About a year later, I travelled 60 miles to Lincoln and bought myself a new suit, tie and shoes,' says Bill. 'I walked right across the street from the store and straight into the offices of the *Lincoln Journal Star*. I went up to the second floor and it was just like it was in the



'I was this kid who was just out of high school and there I was photographing people like President Eisenhower'

➔ movies. There was a lot of screaming and hollering and stopping the presses. It was crazy. The next thing I knew I was talking to a guy who turned out to be the son of the owner of the paper. By this point I had a thorough grasp of photography and it just so happened that one of their resident photographers was due to take a vacation and they needed someone to fill in. So he gave me job on the spot. It's beyond belief, really. I think it must have been the suit.'

THE WAY FORWARD

On his first day at work, Bill was given a brand-new 4x5 Speed Graphic – a camera that carries the weighty reputation of being the most famous press camera.

'It was a beautiful camera,' says Bill. 'When I started out, most of the assignments were at somewhere like the country club and I had to photograph people playing golf. The 4x5 Speed Graphic with one or two film holders was really perfect for that kind of newspaper approach. The more I worked, the more I learned how to balance the flash, use multiple flash and things like that. I also worked a lot with Rolleiflex and Leica cameras. It made me far more adaptable to different types of camera and therefore more adaptable to the kinds of assignments I could take on.'

It was during this period at the *Lincoln Journal Star* that Bill began to photograph some significant people. One was Curtis LeMay, a general in the United States Air Force, who had, by that time, levelled Berlin and areas of Japan in a Second World War bombing campaign.

'Suddenly I was meeting these big-time people, which was something I'd always wanted to do,' says Bill. 'I was this kid who was just out of high school and there I was photographing people like President Eisenhower. I was always very confident: I had to be, because in the back of my mind I knew that I couldn't fail. I had to get the shot. I just had to believe that I could do it and give every assignment all that I had.'

After building up a strong portfolio, Bill moved to the Minneapolis *StarTribune*, a publication known for its progressive photojournalism.

'The *StarTribune* was a paper that *Life* magazine and *National Geographic* kept



Frank Lloyd Wright in Taliesin, Spring Green, Wisconsin, 1957

an eye on to discover up-and-coming photographers,' says Bill. 'What made the paper stand out was how prominently photography was featured.'

'When I was there, I photographed [the architect] Frank Lloyd Wright,' Bill continues. 'He was imperious, like a living god. We had a few words, but not too many. He said that I was free to photograph him as much as I wanted and it wouldn't bother him at all. He just let me get on with it and float around him like a ghost. At one stage when I was photographing he pulled out some work, which turned out to be the plans for the Mile-High Building in Chicago [which was never built]. He was a publicity hound from the very beginning. He knew exactly what he was doing.'

The chief photographer at the *StarTribune* was Jim Godbald, who had been hired by the paper to try to develop the photographic staff into an outstanding group. On Jim's recommendation, Bill was invited to attend a photography workshop at the University of Missouri.

'Jim decided that this workshop would

be the perfect way for me to develop as a photographer,' says Bill. 'I spent a week there and in that time I met Roy Striker, who developed the Farm Securities Administration, which was an attempt to combat rural poverty in America. It's famous due to its photographic programme that gave people like Dorothea Lange, Walker Evans and Gordon Parks their big break. Striker discovered all those guys and he was the one who was keeping an eye on the work being produced at this workshop.'

After that brief week in Missouri, Bill was offered a staff job at *National Geographic*. He accepted and drove out to Washington, but in his heart he knew that his ultimate ambition was to work for *Life*.

'While I was in Washington, I travelled to the offices of *Life* in New York and was determined to at least talk to them,' says Bill. 'I talked to Ray Maklan, who was the picture editor, and he said they could put me to work the next day as a freelancer. It was a bold move, but it was instinctive. *National Geographic* was a little too formal for my tastes. *Life* was a much looser environment

Elvis Presley with manager and promoter Colonel Tom Parker, 1958



ALL PICTURES © BILL RAY

'I just didn't want to go off into a jungle somewhere and photograph monkeys'

and I had always wanted to work for them. I liked photographing people, famous or not. I just didn't want to go off into a jungle somewhere and photograph monkeys.'

LIVING LIFE

Bill's first assignment for *Life* was to document Christmas in New York. Moving from Middle America to the Big Apple was a culture shock in itself, but to see it lit up at Christmas was like landing in an alien world.

'I was visiting places like Tiffany's jewellery store and it was just unbelievable,' says Bill. 'Even the air was different. The whole experience was marvellous. New York is extraordinary to photograph at the best of



times, but at Christmas it was something else. I had the best time.'

At this point Bill had adopted the idea that if he was going to take wideangle shots, then he was going to use a Leica camera. He owned two, one of which was an M3, and Bill firmly believes that it is one of the greatest cameras ever made.

Christmas in New York, 1957 – Bill's first photographic assignment for *Life*

'In terms of lenses, if I wanted to go any longer than a 35mm (I never used a 50mm), then I would move on to the Nikon F, which was Nikon's first SLR camera,' says Bill. 'Again, that's one of the greats. On that camera I used a 105mm lens and a Carl Zeiss Sonar 180mm f/2.8. That's one of the sharpest lenses ever made. I took a shot of Elvis using that once and you could see every pore on the guy's face. It was incredible. So I had all this kit in my bag and I was ready for anything. I loved moving around the streets. The Leica was so adaptable. It felt so fast. The focus seemed almost automatic I was so comfortable with it that I let it become an extension of my nervous system. At the same time I felt fine switching between cameras. You walk into a room and know straight away what kind of frame you want and what lens to use.'

Bill says he was comfortable working with all forms of lighting, although he did have a favourite method of working. 'I've used a lot of different kinds of lighting, but I learned very quickly that I prefer working with available light, such as





Above: Natalie Wood on the set of *Sex and the Single Girl*, 1963

Left: John F Kennedy and Richard Nixon in the Oval Office of the White House after the Bay of Pigs Invasion, 1961

Above right: Rachel Roberts with husband Rex Harrison, Beverly Hills, California, 1963

➔ window light coming in from the side,' he says. 'I'd rather that than flat fluorescent light that can render a shot characterless. Natural light can make a shape and give a shot form.'

PRESIDENTS AND STARLETS

It was while working for *Life* that Bill once again found himself photographing a US president, but this time it was the popular and distinctly photogenic John F Kennedy.

'Photographing JFK was terrific,' says Bill. 'I was enchanted with him and the whole mystique that surrounded him. The USA had begun to feel a little stale under Eisenhower and then the Kennedy dynasty reared its perfectly stylish head and caught everyone's imagination. It was the first time that glamour entered into politics, which was a gift for photographers.'

One of the more striking images from this period shows JFK talking with his former political sparring partner Richard Nixon (above), following JFK's disastrous Bay of Pigs Invasion of Cuba in 1961.

'Nixon came in as the Republican spokesman to present this idea of a united front,' says Bill. 'The meeting was not announced. It was a complete surprise. I was there covering the White House and someone came running up and said, "If you want a shot, follow me". We were ushered in, hammered out a few frames and then we had to leave. That was it. I've been in the Oval Office a few times, but that was by far the quickest visit.'

As well as politicians, Bill was also able to spend time with some of Hollywood's leading stars. *Life* published 51 issues a year and at the end of the year would run a special double issue. The 1963 year-end issue carried the theme of Hollywood where Bill found himself being sent out to produce a photo essay on actor Natalie Wood, who was a leading star.

'I spent time with her on and off for around six weeks,' says Bill. 'I would visit her at home and on set. Through that project I really got to see that the film business was like a huge corporate company. I would

'I don't know if I could ever turn down a job because it conflicted with my politics. The politics doesn't interest me'

sometimes sit in on meetings where Natalie was talking to a massive team of lawyers, accountants and advisers. It was crazy. The main aim with a project like that was to sort of get past all the outer shell of the star and reveal who the real person is underneath. That's why it's important to be adept at both candid and studio-based shots because then you can show both sides. Once you have those contrasts you begin to bring them together and understand the whole.'

Working with so many people from all walks of life taught Bill that trust is one of the most important things that a photographer must ensure is present while shooting.

'Trust is incredibly important between a photographer and the subject,' says Bill. 'The subject has to understand that you are there to bring out the best in them. A good example is when I photographed the actor Rex Harrison during the filming of *My Fair Lady*. His only stipulation was that I only photographed him with when he had his toupee on. That probably sounds laughable – and it is kind of funny – but little things like



that build bridges between a photographer and their subject. You have to make sure that they're comfortable.'

This relationship between the photographer and their subject is particularly important when working against a cultural backdrop that is tainted by war, such as when Bill photographed the actress Jane Fonda – who at that stage was being referred to as Hanoi Jane by some areas of the press – for the cover of *Newsweek*.

'It's tricky sometimes,' says Bill. 'In a sense you have to leave your politics at the door. I was sympathetic to some of Jane's liberal politics, but when it came to meeting her I had to appear *more* in tune with what she was thinking. If I'm photographing the Hell's Angels I have to be on their side, but then if I photograph the cops who are hassling the bikers I have to see it from their side. I don't mean you have to be disingenuous. But you have to learn to see things from a variety of perspectives. I don't know if I could ever turn down a job because it conflicted with my politics. The politics doesn't interest me, truthfully. I just want to get the best lighting and composition. You have to be a bit of a chameleon. I mean, one of my great heroes is Alfred Eisenstaedt and he photographed Hitler. Are you going to turn down an opportunity to photograph Hitler? No, you're going to tell him to brush his moustache and stand by the window to get the best light.'

THE PRESENT DAY

These days, Bill finds his time taken up selling 16x20 signed prints to collectors through galleries and his website. However, he still finds time to produce original work.

'I still work on producing portraits, which is the thing I really prefer doing,' says Bill. 'I still love shooting people. I don't get as many commissions as I used to because things have moved on in the photography world. But I'm still getting plenty of work and often get requests out of the blue. We just had one from Egypt to photograph a family. But it was only on the condition that we include the dog, too. Luckily, we encourage dogs.'

These days, Bill uses a Canon EOS 5D Mark II, a camera that he feels is in a similar vein to the classic cameras produced by Nikon and Leica.

'Moving from film to digital wasn't the most comfortable process in the beginning,' says Bill. 'I had used DSLRs for a while, but didn't quite get the feel for them. Then, once the lighter full-frame cameras began to appear, I started to get it. The EOS 5D Mark II made me feel like I was back shooting with those cameras I loved from all those years before. It's so liberating being able to shoot off hundreds of frames and not have to worry about the cost of film. At the same time, it can make me quite sloppy and forget how to focus. Thank goodness I've retained some of the basics.' **AP**



HELL'S ANGELS (1965)

'In the 1960s there was a car designer called "Big Daddy" Roth,' says Bill. '*Life* did a story on him because of the incredible cars he designed. He was a wannabe Hell's Angel and he said to the Angels that if *Life* did a story on them it would change their image. The Hell's Angels didn't universally embrace the idea and they put it to a vote. But they were quickly reminded that the Hell's Angels was not a democracy and everyone else could sit down and shut up – the president of the chapter had made up his mind that it was going ahead. Initially, everyone was a little wary, but after two weeks they pretty much embraced me and began watching my back. It could be explosive sometimes. You didn't know what was going to happen. Unfortunately, the images never ran in *Life*. The story was killed due to certain attitudes of people in charge of putting together the magazine. But now there's all this interest in the project so at last these images are seeing the light of day.'

Bill Ray's books *Hells Angels of San Berdoo '65*, *Art Goes Pop!*, *Elvis, Jack & Jackie* and *My Life in Photography* are available to preview and buy at www.blurb.com (under Bookstore)





Sunrise

1 The stunning dawn sky gives this image of Higger Tor in the Peak District a truly magical quality

Sony Alpha 700, 11-16mm f/2.8, 5secs at f/11, ISO 160, tripod, 0.9 reverse ND grad

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2



James Grant Nottinghamshire

James first became interested in photography when he began walking in the Peak District. He wanted a good camera to record his memories so he could look back at them when he retired. His passion for photography soon grew alongside his love of the landscape. 'I love to be out in the fresh air,' says James. 'I enjoy the solitude and being able to get away from the pressures of everyday life. I also love being able to experience a certain time and a fleeting moment that most people will never experience.' Next summer, James intends to go camping in the hills to give him a different perspective on landscape photography.

3



Mount Famine

2 James has shot this from low down to get the detail of the post against the setting sun
Sony Alpha 700, 10-20mm, 1/80sec at f/10, ISO 100

Derwent Water

3 This shot uses the sky, lake and trees as simple but effective frames
Sony Alpha 700, 10-20mm, f/11 at 3.2secs, ISO 160, tripod, 0.9 ND and 0.9 ND grads

Hoverfly

1 Unusually for someone shooting macro subjects, David doesn't use a tripod as he feels it is too cumbersome

Canon EOS 40D, 100mm, 1sec at f/2.8, ISO 100



Butterfly

2 This is a shot that works so well due to the abundance of vivid colour. The expanse of green background is particularly effective

Canon EOS 40D, 1/250sec at f/6.3, ISO 200

David Handley Wrexham

David started taking photographs at the age of eight while on holiday, as he wanted to be able to take the kind of photos that his father did. While he maintains that he doesn't have a favourite photographic subject, he says that he enjoys the challenge of attempting to capture shots of insects with his macro lens. In the future, he intends to continue enjoying his photography and have some more work published.



Ladybird

3 The white background of this environment really brings out the strong black and red colours of the ladybird

Canon EOS 40D, 100mm, 1/200sec
at f/3.5, ISO 160



Blowfly

4 Using a macro lens shows this disliked insect in a new and fascinating light – the colours are intriguing

Canon EOS 40D, 100mm, 1/400sec
at f/2.8, ISO 800



Twice the power

1 Air shows offer a brilliant opportunity to capture daring stunts
Canon EOS 5D, 100-400mm,
1/2000sec at f/10, ISO 400

Portrait

2 Events like air shows often inspire attendees to dress up in accurate period uniforms
Canon EOS 5D, 100-400mm,
1/640sec at f/6.3, ISO 400

Number 19

3 A complex machine like a plane can offer some interesting details
Canon EOS 5D, 100-400mm,
1/1600sec at f/13, ISO 400

Rear view

4 The shape of a plane such as this can give an image an intriguing composition
Canon EOS 5D, 100-400mm,
1/1000sec at f/22, ISO 400

There is a great sense of excitement in the picture as one plane chases its wounded prey across the sky. It seems strange to see such a scene in colour but it feels all the more real for it

**EDITOR'S
CHOICE**

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Tim West West Sussex

Over the past two years, Tim has been visiting the Shoreham Air Show in West Sussex to document the intriguing period detail and stunning aerial acrobatics. The event takes place every August on the Sussex coast and features planes from the First World War to today's RAF fighter jets. There is also the opportunity to capture portraits of the costumed attendees, who make every effort to accurately represent the uniforms. In the future, Tim intends to attend more shows and build up a significant portfolio.



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Original



Dariusz Bielecki Karkonosze Mountains, Poland

Canon EOS 50D, 17-85mm,
1/400sec at f/11, ISO 200

THIS is an interesting shot with a powerful line that draws us, and the walkers, from the foreground right into the distance and over that ridge. The end of the path is nicely framed by the dark clouds and, for added entertainment, we have some sort of industrial building to keep our eyes occupied. There is quite a lot going on, and the colours Dariusz has used promote an otherworldly feel that takes away from the subject a little.

I've tried to reduce the image to its fundamental elements of the path, the sky and the tower, with the light shining on the snaking path being the principal point of interest.

To manage this reduction I've taken the colour away and, leaning heavily on the Blue Channel, have created a moody black & white image. Feeling inspiration from Bill Brandt, I've gone for a contrasty look that I wouldn't usually approach – but it seems to work well with the path and the industrial feel.

In Levels, I lightened the midtones and applied a curve that deepens the darker tones

Edited

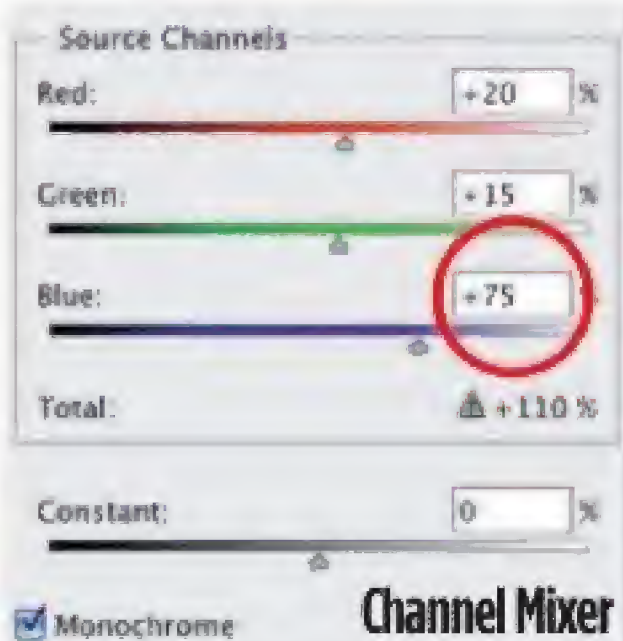


more than it lightens the paler values. The contrast is still centred on the midtones, and I've controlled the highlights to prevent them from burning out.

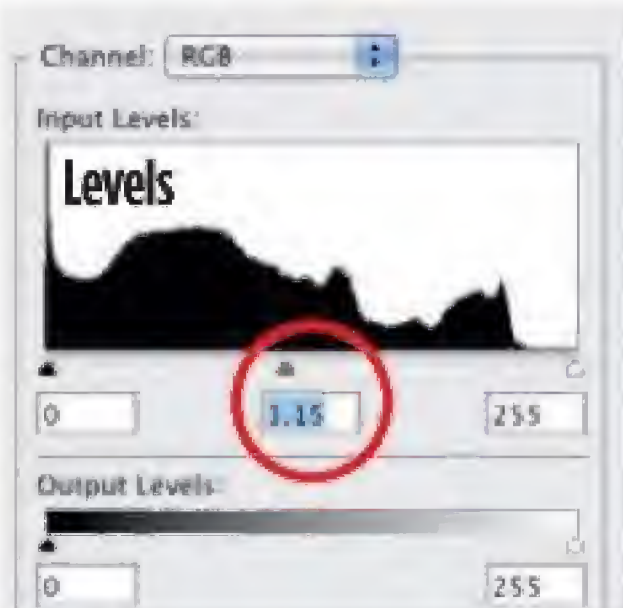
I used the Dodge and Burn tools to work more contrast into the path area, making it stand out, and to deepen the midtone areas of the sky where the path reaches the ridge.

The final image has a lot of drama about it, and while it's not the sort of image I'd usually produce myself, I am now thinking about how I can use this style in my own work.

It is different from the image Dariusz sent in, but I think it works harder at getting across the reason he stopped to take the picture in the first place.



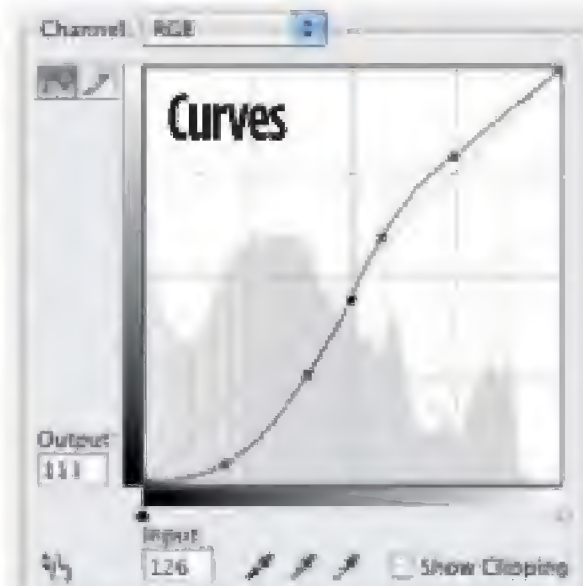
Colour removed



After Levels



After Curves



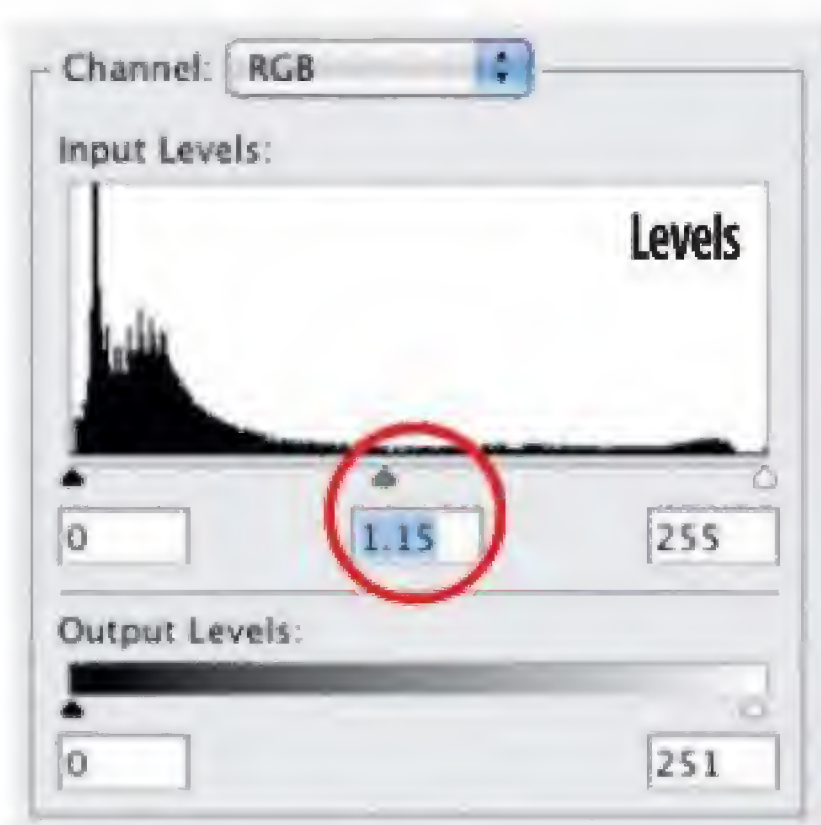
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CAMLINK



Nikki O'Brien

Keelan

Leica Digilux 2, 7-22.5mm,
1/125sec at f/2.2, ISO 100

PICTURE
OF THE
WEEK

THE PERSON who once said that the best things in life are free must have been a portrait photographer, as there is nothing quite like the light that streams through your windows all day for lighting a fellow human being. Natural light, directed by a hole in the wall covered in glass, is just the most astonishing illumination for portraits ever. It can be hard or soft, depending on the conditions and how close the subject is to the window, and it is completely free – at the moment.

In this shot of her nephew, Nikki has used window light to create a very sensitive and touching picture. The framing works really well, and Keelan's distant expression ('Come on, get on with it') adds to the atmosphere.

I've used the Levels tool to lighten the midtones to take the edge off the contrast a little. This brings up the side of his head and enhances the softness of his face, where in the original it is a tiny bit hard.

It's a great shot, and one I bet that Keelan is very pleased with. Nikki, you win the picture of the week.

Original



Edited



'There is nothing quite like the light that streams through your windows all day for lighting a fellow human being'



Anton Forte Father-in-law

Canon PowerShot G9, 7.4-44.4mm, 1/100sec at f/5, ISO 100

I ENJOY pictures taken through windows as you have a frame already there waiting to be used as a photographic compositional device. The problem with double glazing is that there are two panes of glass that create reflections – which makes it doubly difficult to see through. Here there is a definite double-image effect, which wouldn't be so obvious if Anton's subject was easy to see. The problem is that there is a light reflection that covers the lower part of his face, and a mounded hedge that appears to be sprouting from the back of his head. Both issues distract the attention away from where Anton wants us to look. So, while it is a creative and interesting picture, the viewer has to work too hard to get to the subject. Just be careful where those reflections fall.



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AP Testbench

Over the next few pages we'll have equipment tests, reader questions and technique pointers



Vanguard Heralder 38 £149.99

www.vanguardworld.co.uk

WE WERE very impressed with Vanguard's Up-Rise 38 messenger-style photo bag (AP 10 April 2010), and now the company has released its Heralder range. There are three sizes, the largest of which is the Heralder 38 (shown here). It has outside dimensions of 47x27x35cm and can hold a 15in laptop, a pro DSLR with lens attached, a second body, five or six lenses and accessories. This is a heavy load for even a twin-strap backpack, but for a single-strap bag it is comfortable for up to 30 minutes. That said, the shoulder strap has a curved and well padded non-slip section that rests on the shoulder.

The main section and laptop sleeve are removable but I would like to see separate loops on the sleeve so that it can turn into a shoulder carrier. A tripod holder is tucked away in the front section. It acts like a hammock, cradling the tripod and is lined with a non-slip surface. Quick access to kit is balanced perfectly with security, with the top zip access having a magnetic secure tab a prime example. **Tim Coleman**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

XL Studio Lighting Duo 2in1 background vinyl From £49.95

www.xlstudio Lighting.co.uk

XL STUDIO Lighting's vinyl backgrounds feature reversible black and white surfaces on an aluminum tube. The backgrounds are available in 2 and 2.9-metre widths with roll lengths up to 10 metres. Over the years my background paper requirements must have deforested vast areas of the planet, so I was delighted to try this re-useable material. The 440gsm medium-weight vinyl is flexible and appears hard wearing, with marks on the white side easily removed. The black side is semi-matt with a slight sheen that, while it won't give the deep blacks obtainable from velvet or black flock, will provide acceptable results when the subject is at a reasonable distance and light sources properly positioned.

The white side differs from regular background paper in that it has a clearly defined linear surface texture that shows up in shadow areas, particularly when used for small-product photography and macro work. As a portrait background the vinyl really comes into its own, being compact, forgiving to handle and quick to set up. The Duo 2in1 can be stored for long periods of time and is not susceptible to damp in the same way that paper is.

Andrew Sydenham



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon P7100

With 10 million pixels, an articulated screen and optical viewfinder, Nikon's latest high-end compact looks set to compete with Canon's PowerShot G12.

AP 22 October

Corel Paintshop Pro X4

Corel's latest photo editing suite comes with new features and faster performance.

AP 22 October

Pentax Q

The world's smallest digital compact system camera gets its full test.

AP 29 October

Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 29 October

Samsung NX200

Samsung ups the game with its new Style-series NX200, which packs a 20.3-million-pixel sensor.

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Sony Alpha 77

The many 'world firsts' on the **Sony Alpha 77** include a 24.3-million-pixel APS-C sensor and a 2.4-million-pixel XGA OLED electronic viewfinder. In fact, there's much to be excited about

Tim Coleman
Technical writer



LONG rumoured and highly anticipated, the Sony Alpha 77 replaces the four-year-old Alpha 700 as the company's flagship APS-C-format digital camera. But make no mistake: while both are classed as enthusiast-level models, the two are virtually unrecognisable as siblings.

A key difference is that the Alpha 77 utilises the translucent mirror technology introduced by Sony last year in its Alpha 33 and 55 SLT (single lens translucent) cameras.

The fixed (pellicle) mirror used in such cameras has several benefits and certain downsides. One benefit is a steadier and quieter shutter action, unlike the aggressive mirror slap of the moving mirror that users of the Alpha 700 DSLR will know all too well.

Alongside the Alpha 77 are the new Alpha 65, the older Alpha 55 and the Alpha 35, which was released a few months ago. These stablemates also feature SLT technology, which means there are now more current SLT cameras than DSLRs in the Alpha range. It seems, then, that Sony is beginning to phase out the moving mirror in its cameras at this level in favour of its pellicle version.

It is not just the type of mirror that sets apart the Alpha 700 and 77. The four years between the models' launches means that

AT A GLANCE

- 24.3-million-pixel, Exmor APS HD CMOS sensor
- 2.359-million-dot XGA OLED electronic viewfinder
- Sony Alpha mount
- Sensor-shift stabilisation
- Tilted and articulated 3in, 921,600-dot, TFT screen
- 12 frames per second
- 1080p HD video capture
- Street price around £1,650 with 16-50mm f/2.8 kit lens

their specifications are leagues apart, with the Alpha 77 offering many world firsts, such as a 24.3-million-pixel sensor and XGA OLED electronic viewfinder. Sony has not held back on installing improvements and consequently the change is far more dramatic than a simple makeover. In fact, the Alpha 77 is almost an entirely different beast and I look forward to finding out how the camera handles and performs.

FEATURES

Not only is the Alpha 77 a departure from the Alpha 700, but it also demonstrates a bold onward step from the previous flagship SLT, the Alpha 55. The headline grabber is, of course, the 24.3-million-pixel sensor, which, at the time of writing, is the highest resolution available for a Bayer-type, APS-C model.

With around 50% extra pixels on the same-sized sensor, it is more crowded than the 16.2-million-pixel sensors of Sony's Alpha 35 and 55, the Pentax K-5 and Nikon D7000. I hope this does not compromise the Alpha 77's ability to handle noise levels effectively in low light, especially given that its fixed mirror directs a small portion of the light entering the camera away from the imaging sensor to the AF sensor.

The Alpha 77 uses SteadyShot

image stabilisation to give an extra 2.5–4.5EV of usable shutter speeds for sharp handheld shooting. The system shifts the sensor inside the camera to compensate for vertical and horizontal movement, which means that lenses used with the camera do not need to be stabilised.

At the heart of the new camera is the latest Bionz processor. It is the company's fastest yet, and it needs to be. When the Alpha 77 is pushed to its limits, such as with 24.3-million-pixel, full-resolution files at a maximum 12fps in a 13-frame burst, it has a lot of data to process in what users will desire to be a short space of time.

A downside to the pellicle mirror diverting some light to the AF sensor is that less light will reach the viewfinder. In the Canon Pellicle (the first camera to use this type of mirror almost 50 years ago), it resulted in a darker and more-difficult-to-view optical viewfinder. However, Sony's use of an electronic viewfinder (EVF) eliminates this issue.

Sony has developed its latest EVF completely in-house, and it can be found in the Alpha 77 and 65, the NEX-7 and as an external unit for the new NEX-5N. It has a 2.359-million-dot XGA OLED monitor, which is almost twice the resolution of the EVF used in the Alpha 55, and the first OLED type. The company claims this delivers 10x higher contrast than conventional EVFs. It has 100% coverage and also the full benefit of

display information, including active AF points, histogram and two-dimensional level gauge.

Of course, the alternative way to view and compose images is through an LCD screen. Prior to the Alpha 77, a moving LCD screen has worked on a tilt or articulated basis, typically from a hinge on the left, or at the bottom, of the screen. Here, both of these movements work together for flexible tilt-and-swivel movements, in line with the viewfinder. Combined with Sony's TruBlack technology for crisp and high-contrast detail, the LCD screen should deliver clear viewing.

All the key shooting modes remain, and on the shooting-mode dial 3D sweep panorama (at full resolution) can be found, along with 12fps high-speed shooting modes. This is quicker than the Alpha 55 by two frames, which means the Alpha 77 offers the fastest full-resolution shooting of a camera at this level. Here, it is clearly beneficial that the translucent mirror is fixed and does not move in between frames. Some user controls, such as object tracking AF, are sacrificed in this mode, as is aperture, which is set to f/3.5 or the lens's maximum. In continuous high-speed drive mode, these controls are available and the frame rate is up to 8fps.

Four new picture effects include HDR painting, soft focus, miniature and rich tone monochrome. This now adds up to 11 modes in all, with 15 different effects. All but the new modes operate in the video function.

A completely revised AF system now includes 19 points, of which 11 are the more sensitive cross-type and work with f/5.6 lenses or faster. Many other cross-type sensors work only with f/2.8 optics or faster, and such lenses are typically more expensive. Therefore, this means that the more responsive AF is available with cheaper lenses.

Perhaps the most significant benefit to the fixed translucent mirror is that continuous (full-time) phase-detection AF is possible in any shooting mode, including video. Certainly for the latter, this places the Alpha 77 a cut above many other cameras.

Plaudits must go to Sony for its boldness in risking new technology in its SLT cameras and continuing to enhance it. Truly, this is a glittering specification and one that in several areas ups the bar for the rest to follow.

10/10

BUILD AND HANDLING

A true test of a camera is not necessarily in its impressive features, but rather in its handling and performance. Well, as an enthusiast-level model (professional-level in Sony's words), the Alpha 77 includes a tough magnesium-alloy chassis and a dust- and moisture-sealed body, much like the Pentax K-5.

Weather-sealing also features on the 16–50mm f/2.8 kit lens (24–75mm equivalent), VG-C77AM vertical grip (£279) and HVL-



I USED the 16–50mm f/2.8 kit lens (24–75mm equivalent) and 70–400mm f/4–5.6 telephoto optic (105–600mm equivalent) during my test of the Alpha 77. The kit lens makes for good all-purpose use, but it can be further extended at the touch of a button using the teleconverter, for 1.4x and 2x magnification. This extends the 75mm length to 105mm and 150mm respectively. The direct access can be found

on the rear to the right of the LCD screen.

Likewise, with the 2x converter employed, the 70–400mm lens offers a maximum effective focal length of 1,200mm! Not only is the lens ideal for sports, but now also wildlife photography. Such focal lengths for a compact set-up like this are usually reserved for the digiscoping enthusiast or for those with several thousands of pounds at their disposal. Image quality is always going to be better

here than with digiscoping. These heron images were taken from a considerable distance, as you can see from the widest 105mm telephoto image.

The catch is that the teleconverter is available in JPEG format only and at a reduced resolution, but considering the Alpha 77's maximum resolution is 24.3 million pixels, these reductions come at a very respectable 12 million pixels for 1.4x and 6 million pixels at 2x.

'Peaking aids critical manual focusing, by indicating the area of focus in one of three user-defined colours'

F43AM flashgun (£242) accessories, all announced at the same time as the camera. Those buying into the system should now find it capable of handling tough environments.

The fixed mirror allows the body of the Alpha 35 and 55 to be considerably smaller than a DSLR. However at 142.6x104x80.9mm, the Alpha 77 is virtually the same size as the Alpha 700 and most of its competitors.

A rubberised grip completely covers the handgrip surface area and extends to a small section on the left side of the camera for a firm hold. From this natural and comfortable grip, there are many controls to hand. In fact, the Alpha 77 has a potentially confusing number of buttons and direct controls. Many can be customised, including the shooting mode dial custom setting (MR) for quick access to up to three exposure settings.

My main bugbear about the navigation of the controls is that most scrolling is achieved using the little joystick on the rear of the camera, which I find at times fiddly and much less enjoyable to operate than a four-way pad or control wheel.

The 'peaking' control is found deep in the main menu and is primarily used to display overexposed areas in the frame so the user can adjust the exposure to eliminate blown-out highlights. Usually this type of function is available for review only, not preview. Another trick of this function is that it aids critical manual focusing. Peaking indicates the area of focus in one of three user-defined colours (red, yellow or white). In this regard, I really appreciated its help in ensuring that the eyes remained in focus in a studio portrait where the depth of field was extremely shallow.

Unlike the Alpha 65, the Alpha 77 records GPS information in the image's metadata. Sony has acknowledged that its GPS system last time round was not very effective, and has now refined it. One usual downside to using GPS is the drain on battery life, although here it is still impressive, being able to take more than 1,000 images during the course of a couple of days, with GPS on, from a full charge (well above the company's specification). GPS can be deactivated, too.

Processing speeds for a raw + JPEG file capture take around 3.5secs to clear the buffer, while a 12fps, 1sec burst takes 29secs. Another, shorter burst is possible while the buffer is being cleared. Shutter lag is now 0.05secs, thanks to an electronic first curtain, which makes it approximately 30% faster than the Alpha 700 and, at the time of writing, the fastest in the market. This is a responsive camera.

9/10



NOISE, RESOLUTION AND SENSITIVITY

Given the fixed mirror and high number of pixels, I was particularly interested with the Alpha 77's resolution detail and ability to handle noise levels. In the controlled studio setting, the results from our resolution charts are pretty much in line with my expectations. Using our standard Sigma 105mm f/2.8 macro lens and shooting at ISO 100, resolution detail reaches the 32 marker on our charts in JPEG and raw format. This is highly impressive for a sensor of this size.

Of course, resolution detail is compromised as noise levels increase. With less light reaching the imaging sensor through the pellicle mirror (the Sony Alpha 580 DSLR uses the same sensor as the Alpha 55 SLT but handles noise better in low light), noise levels are slightly higher than the competition, such as those in the Nikon D7000 (according to www.dxomark.com). That said, noise is controlled rather well up to ISO 1600, with little effect on levels of detail – down to the 28 marker – despite luminance 'grain' starting to creep in from ISO 800.

Sony has stated that the unusual 7½EV ISO range of 100–16,000 is because it was not satisfied with image quality at higher sensitivities. This proves to be a wise move, because at ISO 3200 luminance noise really starts to become apparent, with chroma noise, too, in unedited raw files. However, resolution detail remains high at the 24 marker.

The Alpha 77 matches the less-crowded Alpha 55 sensor in regards to levels of noise. Sony has therefore achieved the same performance with 50% extra pixels – an impressive feat.

In real-world scenes, it is clear that the 24.3-million-pixel sensor resolves a

Every one of these frames is in focus thanks to the continuous phase-detection AF system

staggering level of detail, especially when used with a prime lens. Fine detail such as hair, eyelashes and blades of grass are crisp when shooting at any setting below ISO 800. Large prints at around 17x11.5in without interpolation at 350ppi are possible from the 6000x4000-pixel files.

Handily, the ISO range can be extended down to ISO 50, which is very useful in bright sunshine when faster apertures may be desired for portraits. That said, the Alpha 77 is capable of shooting at 1/8000sec so only at f/1.8 or wider is the slower ISO required.

28/30

WHITE BALANCE AND COLOUR

Colours in the standard colour mode are bright and punchy. Some may prefer the more muted colours in the natural colour setting, while the vivid setting goes too far for me. In a landscape image, a blue sky is typically punchy. In fact, in the Gretag Macbeth colour chart, the blues in particular are vivid, and colour bit depth is strong (24 bits, according to www.dxomark.com).

There are several picture effects that manipulate colour for a certain look. Partial colour offers the option of a monochrome image while maintaining one colour in the scene (blue, red, yellow or green). This is effective when the chosen colour is a flat tone but, where it has a wide range of tone, on inspection the effect can be patchy.

Sony Alpha users will recognise that auto white balance is accurate in virtually all scenes, yet typically warm in tungsten light. As before, taking a custom white balance reading is a simple process.

9/10

METERING

Like the sensor found in the previous SLT cameras, the Alpha 77 makes use of a 1,200-zone evaluative metering system, collecting information in either multi-segment, spot or centreweighted areas.

A useful test to understand the behaviour of an evaluative multi-segment mode in a metering system is capturing the same scene but adjusting the level of brighter and darker areas in the frame. By angling the camera upwards in a landscape and increasing the amount of sky in the frame, the Alpha 77 could underexpose a little sooner for my liking, as skies can be a little bright even in a 50/50 split in the frame.

However, I largely kept metering to the multi-segment setting. Spot metering is limited to the active AF points, which varies according to the AF area selected. In local AF area, any one of the 19 points can be selected, while in zone AF it is one of the three central AF points from each of the three zones. All these points are in the centre portion of the frame, which limits where the spot reading is taken. I found a quicker method for an accurate exposure is keeping peaking activated to indicate blown-out highlights and adjust settings accordingly through exposure compensation.

8/10

DYNAMIC RANGE

We have come to expect Sony Alpha cameras to offer in the region of 13EV dynamic range, and there is no reason to believe the Alpha 77 is any different. This means it is able to capture a wide tonal range in one image.

A boost is offered by the dynamic range optimiser (DRO), which is available in five levels of strength, with the strongest setting producing HDR-like results. Kept in its default auto setting, DRO is activated but can be switched off through the main menu. Inspecting the same image with DRO auto on and off, shadow areas are given a subtle extra level of detail.

8/10

AUTOFOCUS

Sony's latest AF system offers 19-points, 11 of which are the more sensitive cross-type. The arrangement is in three zones grouped in the central part of the frame. AF modes include wide (all three zones), local (all AF points selectable individually), spot (central AF point) and zonal (all points within one of the three zones).

One area that really does benefit from the translucent mirror is autofocus, because a portion of light is continually directed onto the phase-detection AF sensor. Phase-detection AF is available in still capture, including the 12fps shooting mode. More importantly for those who use video, it is available full time.

By and large, AF is very responsive for fast-moving subjects. In such conditions – the erratic movement of football players, for instance – and indeed any condition, it is necessary to keep

Facts & figures

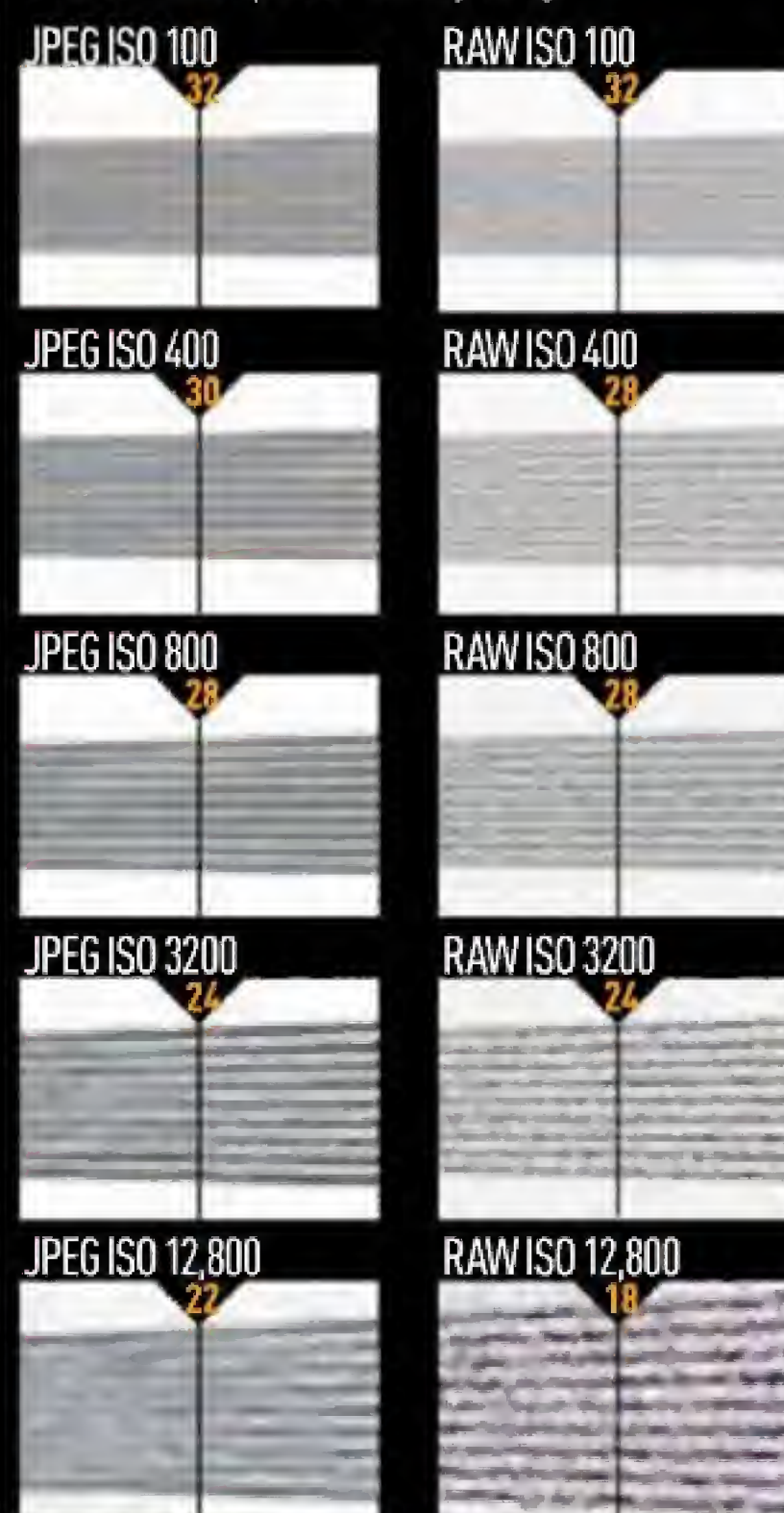


RRP	£1,149.99 (body only)
Sensor	24.3-million-effective-pixel HD CMOS sensor
Output size	6000x4000 pixels
Focal length mag	1.5x
Lens mount	Sony Alpha mount
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	ISO 100-16,000 (extended to ISO 50)
Exposure modes	Auto, auto+, program, aperture priority, shutter priority, manual, and 8 scene modes including 3D sweep panorama
Metering system	1,200-zone evaluative metering, centreweighted, and fixed centre spot
Exposure comp	±5EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, Kelvin, plus custom setting
White balance bracket	Yes, 3 images over 2 steps
Drive mode	12fps for 13 raw images
LCD	3in LCD with 921,600 dots, tilted and articulated
Viewfinder type	2.359-million-dot XGA OLED electronic
Field of view	Approx 100%
Dioptr adjustment	-4 to +3 dioptr,
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, face detection
AF points	19-point with 11 cross-type, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 12m @ ISO 100
Video	AVCHD: 1920x1080 pixels (at 50fps or 25fps PAL); MP4: 1440x1080 pixels (25fps pal); VGA: 640x480 pixels (at 25fps)
External mic	Yes
Memory card	SD, SDHC, SDXC or Memory Stick Pro Duo
Power	Rechargeable Li-Ion NP-FM500H battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	732g approx including battery and card/s
Dimensions	142.6x104x80.9mm

SONY UK The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. www.sony.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Sigma 105mm lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At lower sensitivities, the Alpha 77 is capable of crisp detail. This image was taken using the 16-50mm kit lens at f/4



FOCAL POINTS

Hotshoe

The Alpha 77's hotshoe allows compatible flashguns to be used, such as the new weather-sealed HVL-F43AM. Wireless control is possible with this and other Sony flashguns as well

AF/MF button

Whether in manual or autofocus, this button can activate AF to snap to the point of focus. Like most of the other buttons, its function can be adapted by the user

LCD screen

A first of its kind, the 921,600-dot TFT screen can be both tilted and articulated



Camera shown actual size

Teleconverter

This button doubles up as a 1.4x and 2x teleconverter, and also the manual focus magnification

SteadyShot image stabilisation

The Alpha 77 features in-camera image stabilisation through the sensor-shift SteadyShot function. This means lenses do not need to offer this facility.

Shutter release

This newly developed unit lasts for approximately a professional-level 150,000 shutter actions. It also boosts the fastest shutter speed to 1/8000sec.

Shot result preview

It is possible to preview how an image will look with settings such as aperture, shutter speed and dynamic range optimiser applied – on-screen and in the viewfinder.

Digital level gauge

The digital level gauge displays on both the viewfinder and LCD screen whether or not the camera is level in horizontal and vertical directions.

Digital level gauge



Function menu



Memory setting (MR)





The dynamic range optimiser (DRO) in its auto mode gives a subtle lift to shadow areas.

the subject in the central area of the frame occupied by the 19 AF points. Manual focus has two very useful functions to enhance the ease of correctly focusing on a subject: peaking, and a magnification aid that blows up the scene for closer inspection. The former displays the point of focus by a user-defined yellow, red or white. Of the low, mid and high levels, I found mid to be accurate for a variety of subjects. Both modes are particularly handy tools, especially when using lenses with a very shallow depth of field.

9/10

LCD, VIEWFINDER AND VIDEO

During this test I was particularly interested in the EVF. There are some obvious advantages to this type of viewfinder, not least the ability to display a digital level (akin to a flight simulation), peaking and a histogram. Furthermore, the screen can be set to display what the image will look like with the current aperture and shutter speed settings. This is particularly useful for pre-shooting with long exposures, such as when capturing moving water.

EVFs are not without their downsides, though. Until now, the pixel count has been too low to show satisfactory levels of smooth and crisp detail; the refresh rate immediately after capture gives a brief moment where the viewfinder is black; and motion blur can also be visible during quick panning movements.

On the Alpha 77, the EVF is a genuine pleasure to use and easily the best of its type to date. More important than the wealth of display information available is that by and large the EVF is bright (although in strong sunlight it benefits from being adjusted to its brightest setting). At 1.1x, it offers a similar magnification to that of the Alpha 55, but the OLED type boasts greater contrast, and the higher 2.359-million-dot resolution gives a finer and smoother level of detail. While the usual signs are there, such as digital displays, at times it is easy to forget that this is an EVF and not an optical one.

The EVF and LCD screen are made all the more viewable when the focus magnifier is employed in manual focus mode. This is achieved by changing the teleconverter button on the rear of the camera to control focus magnification. This is an area that an optical viewfinder just cannot match.

Given that a major advantage of the Alpha 77 is its fast frame rate, a big concern with regard to the previous EVF was the refresh rate after image capture, which can render tracking a moving object very difficult. Well, here it is much quicker, although for such situations users should still turn off the image review so it is not shown on the EVF between frames.

The 921,600-dot LCD screen is perfectly sufficient for all but the most extreme bright light, thanks to the versatile tilt-and-swivel angles and its bright, high-contrast display. This combines two screen movements into one, in line with the central point of the viewfinder, meaning the screen can be placed above the camera, rather than to the side of it. This is another area where Sony has laid down the gauntlet to its competitors.

Like before, the only downside to the LCD screen is that it does pick up smudges very easily, requiring regular cleaning for clear viewing.

Sony appears to be placing an equally great emphasis on the video function in this range of cameras. Up to full HD (1080p) video files can be recorded at 25p or 50p for cinematic quality, with continuous phase-detection AF. Full PASM control is available, as well as many of the picture effects.

Video clips can be made up to 29mins and the overheating issue that limited clips to 9mins in the previous generation of SLT cameras has been resolved. According to Sony, this is achieved through a new SteadyShot engine. I shot a video well over 15mins in length and did not experience any such problems.

9/10

Competition



Pentax K-5

TESTED AP 15 JANUARY



Canon EOS 7D

TESTED AP 7 NOVEMBER 2009

WITH its unique technology in today's market, in many respects the Alpha 77 stands alone. Given its price and position as Sony's flagship APS-C-format camera, though, its direct competition would include the Pentax K-5, Canon EOS 7D and Nikon D300S. Like each of these cameras, the Alpha 77 has a magnesium-alloy build and, like the K-5, it is weather-sealed. However, the fact the Alpha 77 has the highest pixel count of any APS-C-format model, a fixed translucent mirror, can shoot at 12fps, plus a tiltable, articulated screen and EVF means the Sony camera certainly stands out from the crowd.

That said, the fixed mirror and more crowded sensor result in a less impressive performance in low light, but in all other areas of image quality the Alpha 77 matches its competition. This is impressive given that the high-resolution files can be reproduced to a much larger scale.

Verdict

AN IMPRESSIVE specification has certainly grabbed the attention here, and the Alpha 77 has been given more than a few tweaks over its predecessor. Sony has set the bar in several areas, not least of which is the inclusion of a high-resolution imaging sensor and superb LCD screen. Furthermore, it is not implausible that Sony has paved the way for electronic viewfinders to one day replace the optical type.

The specification is backed up by solid performance in colour rendition, resolution detail at lower sensitivities, a wide dynamic range and a responsive and accurate AF system. The only real downside to speak of regarding the use of a fixed translucent mirror is that doing so compromises the camera's ability to handle noise levels in low light.

Together with its video capabilities, fast frame rate and good all-purpose kit lens, the Alpha 77 makes an enticing prospect for any photographer, especially those who often find themselves shooting action or weddings.

	1	2	3	4	5	6	7	8	9	10
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Tested as Enthusiast-level DSLR										
Rated Excellent										
90%										
FEATURES	10/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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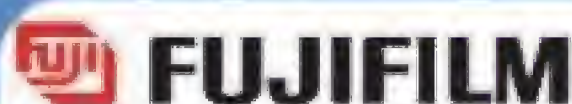
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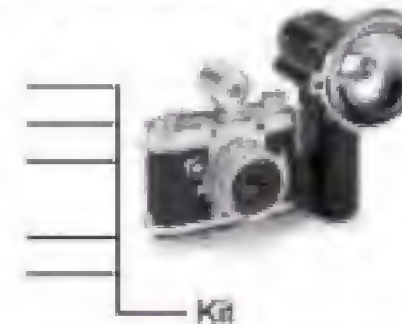
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Canon EF 8-15mm f/4L Fisheye USM

Canon's full-frame, wideangle-to-fisheye zoom lens attempts to offer more than just a one-trick effect. **Mat Gallagher** finds out whether this lens really should have a place in your kit bag

THE FUNCTION of certain focal lengths has changed with the introduction of the APS-C-sized digital sensor. A 30mm lens, once considered fairly wide, becomes equivalent to a standard 50mm view, while a 10mm or 12mm optic, once the place of a fisheye, becomes a standard wideangle. Although cheaper, lighter lenses are now designed purely for these smaller sensors, professional lenses are still designed for full-frame use. It is rare, however, that both formats are considered, as it is difficult to satisfy both from one lens without overly inflating the cost or sacrificing the quality.

The Canon 8-15mm f/4L Fisheye USM, then, is unique in that, despite being a full-frame lens, the zoom range contains markings for APS-C and APS-H sensors, which correspond to the minimum focal

length that can be used without vignetting. Using this lens on a full-frame camera will provide a circular fisheye at its minimum and a full-frame wideangle image at its maximum, while on an APS-C or APS-H sensor it will produce a partial vignette at its widest point.

With this information it might be concluded that the lens is designed mainly for the full-frame user. After all, the L-series badging is usually for the realm of the professional or EOS 5D user. However, on an APS-C sensor this lens performs a similar function to a 12-24mm optic, which has always been a nice range for landscapes.

FEATURES AND BUILD

The styling of this 8-15mm lens is in keeping with other L-series zooms, with the

signature red ring around the barrel. The zoom ring sits at the back and offers a fairly free adjustment of less than a quarter of a turn. However, with both internal focusing and focal length adjustment, there is no need to worry about lens creep.

The manual focus ring sits at the front of the lens and is only very slim, as this lens is less likely to be operated in manual mode for the majority of users. The autofocus employs a ring ultrasonic motor (USM) for fast and quiet operation, and manual override always remains active should it be required. The focus window shows the small adjustment in focus point required for the widest 8mm focal length in red.

The front element is extremely concave and is protected by a removable lens hood, over which the lens cap attaches. Due to this large, domed front element there is no filter thread available, nor is there a rear filter slot, although with an APS-C sensor it is possible to cover the field of view with a standard square filter – if held in front of the lens.

The construction is fairly complex, comprising 14 elements in 11 groups including one aspherical and one ultra-low dispersion element. All elements are coated with Canon's Super Spectra coating to reduce ghosting and flare, while the inside of the front element also features a subwavelength structure coating (SWC). The front and rear elements have a fluorine coating for water resistance.

At its 8mm setting, the lens offers an 180° field of view, although for APS-C and APS-H cameras this view is cropped, mostly in the vertical axis. The aperture maintains a constant f/4 maximum, which is more than adequate for a lens this wide, and with a minimum focus of just 15cm, a very shallow depth of field is achievable. As with most L-series optics, the mount includes a rubber ring to seal the unit against moisture and dust when attached to the camera body.

HANDLING

This lens is one of the most compact in the L-series range, and is shorter than even Canon's EF-S 10-20mm wideangle model. Due to its size and field of view, stabilisation really isn't missed in this model and the additional weight and cost would actually impair its handling and value.

When using the lens on an APS-C camera such as the EOS 7D, the limit switch – designed to stop the lens extending into a vignette – is useful as a guide, although I preferred to allow it to extend as required and crop the scene where necessary, as this allowed the full distortion effect to be achieved. The lens hood is handy for protecting the front optic and can remain on for APS-C use. However, when using the lens for its circular fisheye effect on a full-frame body, the front element becomes fully exposed, which does encourage the return of the lens cap between shots.

The autofocus is extremely rapid and left very few situations where manual control was necessary. With the minimum focus only slightly longer than the lens itself, it is possible for the

DATA FILE

RRP

£1,500

Street price

£1,180

Construction

14 elements in 11 groups

Diaphragm blades

7

Min aperture

f/22

Max aperture

f/4

Max field of view

180°

Filter size

No filter thread

Max diameter x length

78.5x83mm

Weight

540g

RESOLUTION

We tested the Canon EF 8-15mm f/4L Fisheye USM on a Canon EOS-1Ds Mark III and an EOS 7D. An image was taken of our test chart with the lens set to each of its apertures, with the results shown below. Because of the extreme viewing angle of this lens, it wasn't possible to fill the frame with the chart so the difference in size has been taken into account

	f/4	f/5.6	f/8	f/11	f/16	f/22
Full frame (1Ds)						
Full frame (15mm)						
APS-C (7D)						
APS-C						
Sigma						
Sigma						

CANON UK LTD Woodhatch, Reigate, Surrey, RH2 8BF. Tel: 01737 220 000. www.canon.co.uk

Right: Hayden, taken at 15mm on a full-frame sensor

Far right: Napoleon, taken at 8mm on an APS-C sensor (cropped to remove vignette)



The animals featured are homed at the Battersea Dogs and Cats Home and they, and many like them, are still looking for new owners. For more information, contact www.battersea.org.uk or 0207 622 3626

Below left: Hayden, taken at 8mm on a full-frame sensor for a full, circular fisheye effect

Below: Hayden, taken with the Sigma 8-16mm at 8mm on an APS-C sensor (cropped in)

subject to be almost touching the lens, although this can drastically reduce light levels as the lens starts to shade the subject, so careful metering is needed. Also, when dealing with more distant subjects, the huge field of view can skew the light levels so a centreweighted, or even spot, metering mode can be useful.

IMAGE QUALITY

A circular fisheye image is a very stylised effect and the lenses that create them rarely conform to regular optical demands. Distortion, for example, is a natural characteristic of a fisheye lens, so to mark a such an optic down for it would be counterproductive. This lens provides extreme barrel distortion throughout the range, and therefore the angle of the camera needs to be carefully observed if attempting a straight horizon. With an APS-C sensor, the distortion effects are less obvious and, at the maximum 15mm focal length, minimal correction is needed.

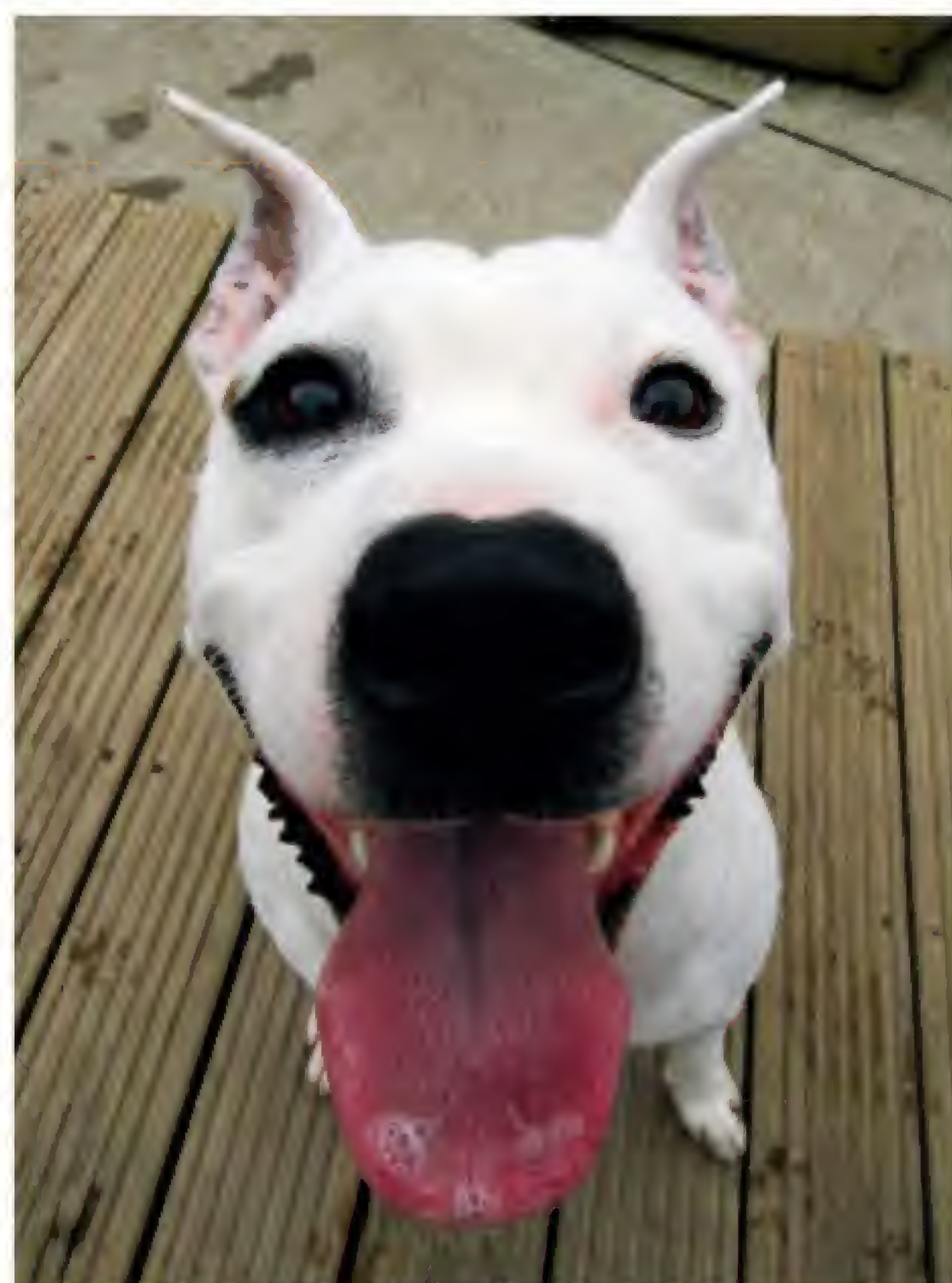
Aside from the areas of the frame that sit beyond the lens's image circle, there is little light fall-off, creating a clean, circular fisheye with no sign of vignetting within the limited range on an APS-C sensor.

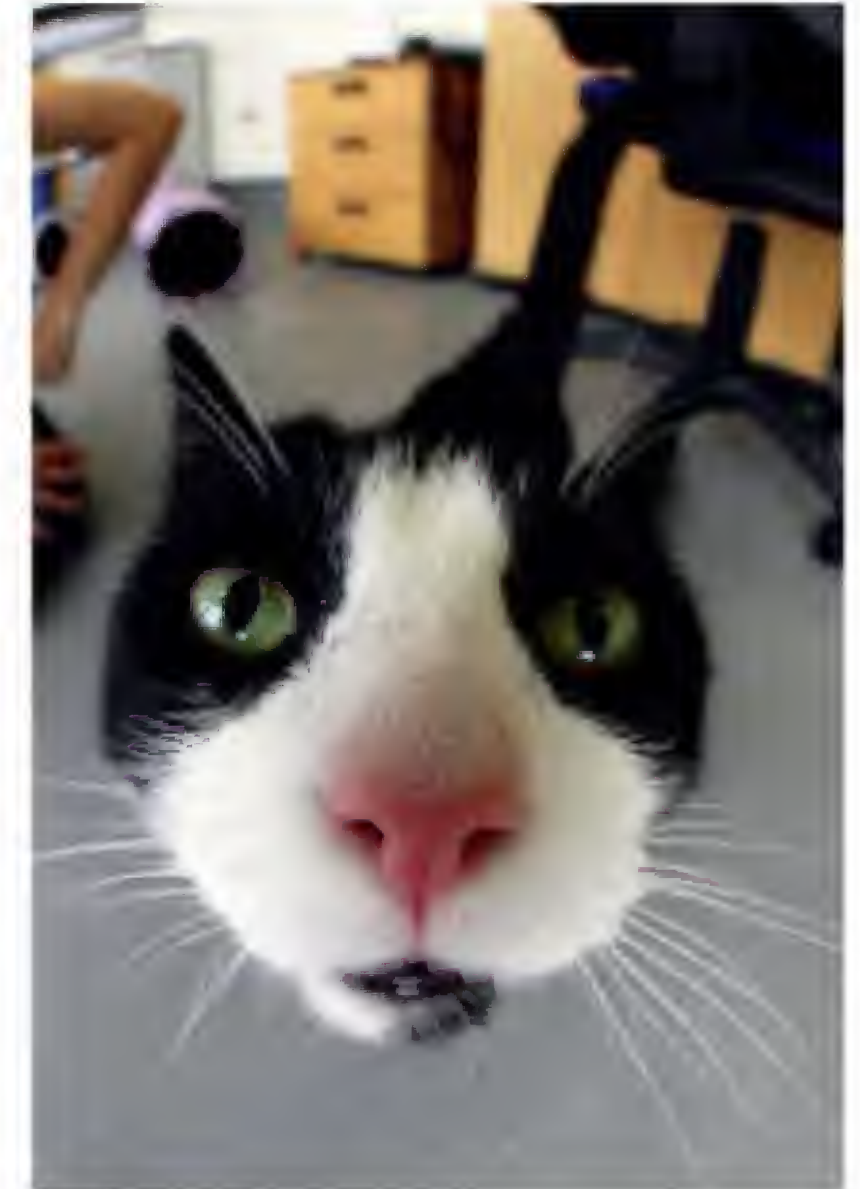
Our regular image chart was hard to capture with this lens due to the extremely



wide view and the distance from the chart required. However, we have captured it at half size in the centre and in the corners of the frame to evaluate edge sharpness as well as maximum performance.

On a full-frame camera at 8mm for a completely circular fisheye, the sharpness appears impressive, resolving





However, as fisheye images are only 180° views, the process for converting them is not the same.

As the 8-15mm lens is still quite new it is not yet profiled in most software, so adjustments must be made manually. The controls will allow the removal of barrel distortion in the image, as well as control of colour fringing, although to return the circular shape to a standard rectangular frame it will be necessary to crop into the image.

DxO Optics Pro (www.dxo.com) is one of the most advanced lens-correction tools and, although it doesn't currently have a dedicated profile for the 8-15mm lens within its controls, it has a fisheye option alongside barrel and pincushion correction to cope with the more extreme distortions at stake. **AP**

Left: Napoleon, taken at 15mm on an APS-C sensor



to an equivalent of 28 on our chart and remaining sharp right up to the edges of the circle. There is, however, significant signs of blue and magenta colour fringing towards the edges at all apertures. At the 15mm focal length, sharpness remains impressive, with a sweet spot of f/8 for optimum resolution, although edges still suffer from colour fringing. When mounted on the APS-C camera results were similar again, with slightly reduced signs of colour fringing around the edges but good overall sharpness, peaking at f/8.

For comparison, we took the same test-chart shots using the Sigma 8-16mm f/4.5-5.6 DC HSM, a digital-only lens that costs

around £550. Designed as a wideangle rather than a fisheye, the Sigma offered a narrower but far less distorted view at 8mm and an almost distortion-free image at 16mm. However, sharpness at f/8 at the centre of the lens is almost identical to the Canon lens.

DISTORTION CONTROL

Many image-editing programs provide correction for lens distortion and these can often extend to extreme wideangles such as the 8-15mm optic. Panoramic software also tends to feature the ability to turn 360° circular images into regular framed scenes by a process known as unwrapping.

Verdict

THE CANON EF 8-15mm f/4L Fisheye USM remains a slight oddity and yet an extremely fun lens to use. The optical quality is impressive for such a wide lens and the performance is exceptional, from the autofocus to the weather-sealing. For full-frame users, having the combination of a circular and full-frame fisheye in one optic will no doubt be appealing, although its use is limited by the subjects it will suit and the novelty of severe distortion can wear thin over time. APS-C users and, in some respects, APS-H users (EOS-1D range) are provided with a far less extreme effect and therefore a more widely usable lens. The results still contain rather severe distortion, however, so remain suited to dynamic scenes and would need heavy lens correction for any landscape or architectural shooting. Those seeking a controlled lens for APS-C should probably opt for the less expensive Sigma 8-16mm model, but those looking for extreme effects on both APS-C and, particularly, full-frame will really enjoy the possibilities this Canon lens has to offer.



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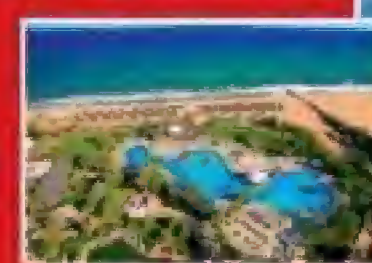
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AskAP

Let the AP team answer your photographic queries



DANIEL DE WOLDE

PRIVACY LAWS AND SPORTING EVENTS

Q I am involved in a number of sports that allow me to get close to the action to take photographs. At the moment my photographs are being used for club websites, related Facebook entries and my own personal collection. I have started using Flickr and 500px recently, but as yet I haven't uploaded any of my sports photographs to these sites. My concern is that faces are easily seen and I'm not sure how privacy laws relate to sporting events in relation to posting. Can you clarify this for me? **Alastair Hall**

A It is completely legal in the UK to photograph anyone in a public or private place without their permission or knowledge so long as you are in a public place yourself. It is also fine to shoot pictures in a private place so long as this is not prohibited by the landowner.

Privacy is a fast-moving area of law, as anyone who has had one eye on the news recently will appreciate. The European Convention on Human Rights gives everyone the right to 'respect for his private and family life', but this is at odds with a photographer's right to freedom of expression, so each case must be judged on its merits if the subject of a photograph complains that their privacy has been invaded.

The key is whether or not the

person you are photographing has a reasonable expectation of privacy. If you are shooting someone in the bathroom of their own home with a super-telephoto lens, then you are likely to have invaded their privacy. On the other hand, if they are performing at a sporting event in front of a crowd of people it can be convincingly argued that they do not have an expectation of privacy, and you are clear to take and publish as many photographs as you wish (although selling the pictures would be a different matter).

Since you have already published pictures on Facebook and on your website, whether or not you put them on Flickr and 500px is really immaterial.

Ian Farrell

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

STOPPING FUNGUS GROWTH

Q I recently acquired a second-hand lens that appears to have fungus on its rear element, although the images produced do not seem to be badly affected. Is there any way that the growth can be stopped? **Derrick Summers**

A The only way to get rid of fungus is to have the lens dismantled, cleaned and reassembled by a qualified engineer, although with many second-hand lenses this is not economically viable. Some fungus does not adversely affect image quality to a great extent, and if yours is still producing good images enjoy the lens now, but keep an eye on it. Once it starts to deteriorate, it's time to dig deep for a replacement or a repair bill.

To avoid fungus attacking your other optics, keep your lenses in the dark in warm, dry air at a constant temperature. A perforated box placed on a shelf above a radiator or heater is ideal. For more about preventing fungus affecting your lenses, read Professor Bob Newman's article in AP 21 May. **Ian Farrell**

E-6 CHEMICAL SUPPLIERS

Q I have been a keen amateur photographer since the mid-1960s and have always shot slide film, which I prefer to process and mount myself. However, with the advent of digital photography suppliers of processing chemicals are going out of business one by one. The last of the suppliers I use, Tetenal, seems to no longer have a website (or so my nephew informs me).

Being a pensioner on a limited income I simply cannot afford to go digital, and certainly doubt if I could master the art of digital processing. Are there any surviving E-6 chemical suppliers out there?

G W Eastwood

FROM THE AP FORUM

Scaling photos in Photoshop CS5

Dougall asks Can you scale a photo for print size in Adobe Photoshop CS5? I have cropped a few photos and want to print them on canvas A1 size. Is there a way I can see what the print will look like relative to the original photo? I am assuming part of the photo will be cropped when I print at A1.

P_Stoddart replies What is the pixel height and width of the image you want to print to A1? The 'A' sizes don't fit camera sensor size of 3:2 and 4:3. The A1 size is 841x594mm, which is 1:1.4158249 aspect ratio, so you need

A Contact Nova Darkroom on 01789 739 200 (www.novadarkroom.com) or First Call Photographic on 01823 413 007 (www.firstcall-photographic.co.uk). They both stock Tetenal E-6 one-litre kits that will process 8-12 films for around £30 (plus p&p). **Ian Farrell**

UPGRADE DILEMMA

Q Having decided to upgrade my Canon EOS 500D, I am considering whether I should buy a 600D or a 60D. I enjoy taking photos of motor sports, aircraft and scenery, but only use the basic scene modes of sport, landscape and portrait, or the P mode with the central focusing point. As both the 600D and 60D have the same 18-million-pixel resolution and vari-angle LCD screen, would the extra cost of the 60D be wasted in view of my limited use of all the facilities? **Colin Owen**

A On paper, the Canon EOS 600D and EOS 60D seem very similar. They both have the same resolution and similar handling features, but there are some key differences. The 60D is a faster camera, with 5.3fps continuous shooting versus the 600D's 3.7fps. It also has more cross-type AF sensors, meaning it will lock on to and track moving subjects better. Some reviewers also claim the 600D has a shorter shutter lag time. These are all aspects that will come in handy when you are shooting motor sports, aircraft and other action, although not so much with landscapes.

On the other hand, the 600D is smaller, lighter and less expensive, although I don't think it feels as well made as the 60D in the hand. If you can afford it, I'd pay the extra for the Canon EOS 60D, although in terms of picture quality I don't think you'll be disappointed with either camera. **Ian Farrell**

to crop your image to those kinds of dimensions. Let's say you have an image of 3600x2400 pixels. That is not going to fit an A1 print-out, so you can either pad it with borders or crop it.

Largeformat replies Before spending a lot of money on a large print, I print off a small area of the final image on, say, 6x4in paper at the same magnification as the proposed image. I usually print one area, but you could print an area in the centre and in the corner.

Ian Farrell replies Since all 'A' paper sizes are the same aspect ratio, I find it very useful to put one of them into Photoshop's Crop tool as a preset. A4 will do (210x297mm), but don't enter a resolution value otherwise you'll end up interpolating your image when you don't want to. When you use the Crop tool, Photoshop shows you which part of the image is going to be lost before you hit enter and commit the change. This bit is shaded through and you can adjust the level of shading with an opacity slider in the Options Bar.

f/AQ

What is USB3 and how will it affect photographers?

We are all familiar with USB connections. The Universal Serial Bus (USB) is instrumental in connecting our home computers to everything from keyboards to hard drives, graphics tablets and, of course, cameras. Most USB devices on the market use version 2.0 of the technology, although USB3 is now making its way into new devices, which could provide some advantages for digital photographers.

USB3 offers increased speed over USB2 (as much as 5GBits/sec on paper and 10x faster than USB2), and it is also supposed to be easier on power requirements, which means longer battery life in laptops, for example. USB3 devices are backwards compatible with USB2, meaning you can plug one of the new external hard disks into a USB2 port and it will work fine, although only at USB2 speeds. For the new features to work, your computer must have USB3, too.

It is possible to upgrade your PC to USB3 via add-on boards and expansion products that connect to laptops through an ExpressCard slot. And when you are buying a new computer, more and more are equipped with USB3 as standard, although not all. Older designs still have USB2 and this is something you should look for when buying a new machine.

Alternatives to USB3 still exist. FireWire 400 is slower than USB2, although USB3 promises to be faster still. FireWire 800 is almost twice as fast as USB2, but is still no match for USB3.

The glaring omission in USB3 provision at the moment is Apple, which has instead come up with its own connection standard called Thunderbolt. The problem is that there are no Thunderbolt peripherals on the market at the moment, or an adapter to use USB3 devices in a Thunderbolt port. This is a major shortcoming in Apple's product line and needs to be addressed in future releases.

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Original Lordomat

A handsome example from 1953, fitted with the 50mm f/2.8 Lordonar lens. Beside it is the 90mm f/5.5 Lordonar

HOW MUCH DO THEY COST?

Prices, as with most comparatively scarce German classic cameras, vary widely, with some people putting reasonably decent Lordomat cameras on eBay with 'Buy it Now' figures as high as £200. You should be able to buy a decent example of an original Lordomat that works for less than £100. The much scarcer Lordomat C35 will probably cost around £200 or more, and additional lenses and the turreted universal viewfinder should cost around £30-£50 each.

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Leidolf Lordomat

Ivor Matanle remembers one post-war German offering that filled the gap when fine-quality cameras could not be imported to the UK

THE POST-WAR period after the Second World War was an odd one for British people who loved photography. German industry was struggling to get back on its feet. Fine-quality new cameras were not available to anyone in Britain unless they were a professional photographer who could get an import licence. The lack of readily available new, top-quality cameras drove the price of second-hand, pre-war cameras like Leicas, Contaxes, Rolleicords and Rolleiflexes sky-high.

Import controls prevented cameras whose ex-factory price was greater than about £5 from being imported and sold in British camera shops – but remember that, in the early 1950s, £5 bought a lot more than it does now. In 1953, many British people did not earn much more than £5 per week, food was rationed, luxuries were few and austerity prevailed. Relatively few people could afford cameras at all. But import controls were nonetheless a major hurdle to overcome for anybody with the money to buy a camera.

At that time, most enthusiastic amateur photographers dreamed of owning one of the leading coupled rangefinder 35mm cameras – Leica or Contax – or of having a twin-lens reflex like a Rolleicord or Rolleiflex. While new examples of these were unavailable, British manufacturers rushed to fill the gap. The Reid III, a near-copy of a Leica IIIB, was made by Reid & Sigrist in Leicester, with a Taylor Hobson lens. Micro Precision products of Wandsworth, London, offered the Microcord, a near-copy of the Rolleicord III, with Ross lenses, and later the Microflex, with Taylor Hobson lenses and fitted with lever wind in the manner of the Rolleiflex. Kenneth Corfield (now Sir Kenneth) designed and manufactured the Periflex, a cleverly designed camera that accepted Leica-thread lenses and was focused using a periscope that was pushed down behind the lens and popped out of the way when the focal-plane shutter was fired. London-based Ensign sought to replace the Zeiss Ikon Super Ikontas with various models of Ensign Autorange folding rangefinder cameras, and the Ikonta and Nettar ranges with Ensign Selfix cameras.

Single-lens reflex cameras, like the Exakta (for which Kenneth Corfield's company was the UK



Leidolf Lordomat

On the left is the 1956 Lordomat C35 with built-in exposure meter and the revised version of the 50mm f/2.8 Lordonar lens. On the right is the original Lordomat with the original all-chrome version of the Lordonar optic



The two Lordomats

Each with its 50mm f/2.8 Lordonar lens, with the range of Schacht interchangeable lenses. L-r: the 135mm f/4 Travenar; the tubular shoe-mounted 35mm viewfinder that accepted a clip-on mask for the longer focal lengths; the 35mm f/3.5 Travenar wideangle; the 90mm f/4 Travenar and its cap, plus the tub in which the 90mm Travenar came when new



importer), did not figure much in amateur photographers' aspirations because, compared with coupled-rangefinder models, SLRs of the time were slow and cumbersome to use. What everybody wanted was a reasonably priced coupled rangefinder 35mm camera with interchangeable lenses.

For the Americans, and photographers in other European countries, the Voigtlander Prominent was among the first to meet the need in 1950, but the ex-factory price was too high for Britain's import controls. In 1950/51 came the Futura – the subject of a future article. Then, from Wetzlar in West Germany, well known as the home of the Leica, there emerged the Leidolf Lordomat.

As a weekly reader of my father's copy of *Amateur Photographer*, I remember well retailers' advertisements for the Lordomat during 1953. An example appeared in the window of Durbin & McBryde in North End, Croydon, within window-shopping range of my school. Usually featured in the ads with the 50mm f/1.9 lens, which was rarely actually available because of import controls, the Lordomat ticked all the boxes. Interchangeable screw-mount lenses, coupled rangefinder, lever wind (even before the Leica had lever wind) – the Lordomat had to be good. Didn't it?

My father, a convinced Leica user,

thought not. Without having the opportunity to try a Lordomat, he stated flatly that such innovations would never equal his Leica III. He was probably right. But the Lordomat, with an accurate and clear coupled rangefinder, a 50mm f/2.8 lens and a Prontor SVS behind-lens flash-synchronised shutter, came close.

Perhaps still influenced by my late father's negative views, and several times afflicted with troublesome Lordomats while dealing in cameras during the 1970s, I wrote unkindly of the Lordomat cameras in my book, *Collecting and Using Classic Cameras*, first published in 1986. A large number of letters and emails, which still occasionally arrive, told me that I was wrong. So I have recently acquired, and had fully serviced, a rather scruffy Lordomat with 50mm f/2.8 Lordonar and have been using it to gain a fresh impression.

THE LORDOMAT STORY

The Rudolf Leidolf company was established in 1921 to make microscope lenses in Wetzlar. In 1948, Leidolf began to make cameras to meet post-war demand, first focusing on 4x4cm-format Leidox I, Ia and II cameras using 127 rollfilm, then the 35mm Lordox in 1953 and Leidolf IIS in 1954.

The original 1953 version of the Lordomat was quite advanced by comparison. It was, for a start, a totally new design, with

Rear view

The original Lordomat (left) with one viewfinder eyepiece, and the Lordomat C35 with two. The upper eyepiece is for a built-in multiple brightline viewfinder with frames for 35mm, 90mm and 135mm

Original Lordomat

Fitted with the 90mm f/4 Travenar lens and the shoe-mounted 35mm viewfinder with 90mm mask in place (if slightly crooked!)



1948

Leidolf begins making cameras in Wetzlar

1953

Original Lordomat available in Britain

1955

First Lordomatic appears

1956

Lordomat C35 with meter announced

1958

Lordomatic II appears

1959/60

Lordomat SE appears

1960/61

Lordomat SEL announced



Original Lordomat

Fitted with the 90mm f/5.5 Lordonar lens and a shoe-mounted, multiple brightline finder. Beside the camera is a shoe-mounted Konica exposure meter that is typical of the early 1950s

coupled rangefinder, a four-element 50mm f/2.8 interchangeable Lordonar lens in a helical focusing mount, double-exposure prevention and a Prontor SVS shutter. This was automatically cocked as the Lordomat was wound, using a stubby lever wind that operated from the front to the back of the camera. Two strokes of the lever were required to complete the wind.

A range of interchangeable lenses for the Lordomat appeared, all attached with the 40.5mm screw thread with a 0.5mm pitch, and lenses were available from at least two different manufacturers. From Schacht of Ulm came a 35mm f/3.5 Travenar wideangle, a 90mm f/4 Travenar and a 135mm f/4 Travenar. I have an example of the 90mm f/5.5 Leidolf Telordon, which has on the bezel the red triangle that normally appeared on Schneider lenses to indicate that they were factory coated. This rather suggests that the Telordon was sourced from Schneider in Kreuznach.

There were also lenses for the Lordomat supplied by Enna of Munich. The 50mm f/1.9 lens was marked as a 50mm f/1.9 Lordonar, but several other West German manufacturers of this time who wanted to offer an f/1.9 standard lens for their camera, notably Kodak for the Retina IIIS and Apparate & Kamerabau for the Akarelle, used the 50mm f/1.9 Schneider Xenon, and it seems likely that Leidolf would have done the same. I would welcome hearing from any reader who owns a Lordomat with an f/1.9 lens with details of its performance.

As is always necessary with coupled rangefinder cameras with interchangeable lenses, Leidolf marketed multiple focal length viewfinders – both a simple shoe-mounted, brightline multi-viewfinder and a revolving-turret universal viewfinder. The turret finder is hard to locate in 2011, but an example was offered as part of a Lordomat outfit by a recent US eBay user.

BUILT-IN EXPOSURE METER

In 1956, when most manufacturers of non-reflex cameras were adding exposure meters to their designs to improve their market appeal, the Lordomat C35 was announced. This was essentially the original camera but with the addition of a built-in, uncoupled selenium-cell exposure meter and a second, brightline viewfinder with frames for 35mm, 90mm and 135mm lenses. This second viewfinder was provided with a manual parallax-adjustment dial.

Then, in 1959/1960, came the Lordomat SE, a completely new coupled-rangefinder design, and the Lordomat SEL, similar to the SE but with a properly integrated exposure meter, and a single-eyepiece coupled rangefinder with brightline viewfinder frames for all lenses. These models used the same range of lenses with the same screw fitting.

RETAILER-BRANDED VERSIONS

In the USA, where there was a strong tradition of importer or retailer branding

Lordomat C35

Shown from above. Note the stubby front-to-back lever wind, common to both Lordomat models, and the working exposure meter



WATCH OUT FOR

Common faults

Recent experience suggests that, when buying a Lordomat, you need to be sure that the Prontor SVS shutter is in good working order, with cleanly buzzing slow speeds and the shutter closing fully after the exposure, and to ensure that the coupled rangefinder provides a bright second image and measures distances accurately. Lens focusing mounts can seize. Classic camera repairer Ed Trzoska, who recently sorted out my Lordomat, is prepared to tackle more if required. Call 0116 267 4247 or email e.trzoska@ntlworld.com.

YOU MAY ALSO LIKE



A Futura, another of the coupled rangefinder cameras of the 1950s

of cameras, the department store Montgomery Ward included in its catalogue during the mid-1950s a partially black-bodied version of the original Lordomat branded 'Adams'.

THE LORDOMATICS

Throughout the mid-1950s, two series of Leidolf cameras of broadly similar quality to that of the Lordomat, but without the interchangeable lenses, were marketed internationally – but not, as far as I can establish, in Britain – under the names Lordox and Lordomatic. The first Lordomatic seems to have become available in 1955. This was followed by a Lordomatic II of 1958 with a built-in selenium-cell exposure meter.

The Leidolf company branched out into automatic exposure with the Lordox Super in 1960, using the Prontor-Matic shutter, and finished its series of cameras with the Lordox Blitz in 1961. This last was equipped with an unusual flash socket and reflector for AG-1 bulbs within the camera's top plate, with a battery compartment immediately above the Triplon lens and Pronto shutter. After that, the Leidolf company vanished into insolvency.

WHAT'S A LORDOMAT LIKE TO USE?

The Lordomat that I currently own is the only one that I have ever possessed that I have had fully serviced, and which works more or less as it would have done when new. It looks rough but works properly. I have put through it an Ilford HP5 Plus black & white film, processed in Ilford Perceptol, using first the 50mm f/2.8 Lordonar, then the 90mm f/5.5 Lordon illustrated with this article. I found the camera pleasant and fast to use, with a very bright coincident-image rangefinder. Loading the camera was tricky because I found it difficult to get the film leader firmly engaged in the take-up spool.

The negatives – shots taken on Eastbourne's fishing beach – were sharp and well-spaced, and I take back all that I said about the Lordomat 25 years ago. It is an effective and pocketable camera.

ACCESSORIES

Aside from the usual brown leather cases for cameras and lenses that were a feature of most brands of equipment in the 1950s, there seem to have been few branded Leidolf accessories. The exception was filters bearing the Lordomat name, which I remember from when I was dealing in cameras in the 1970s, but of which I can trace no evidence now. I have a hard brown leather case with the Lordomat logo on the top and 'Made in Germany' on the bottom for my 90mm f/5.5 Telordon lens.

The shoe-mounted, multiple brightline viewfinder was emblazoned with the Lordomat logo, as was the turreted universal viewfinder. **AP**

Thanks to Malcolm Glanfield and Don Baldwin for the loan of cameras illustrated in this article and for their endless help

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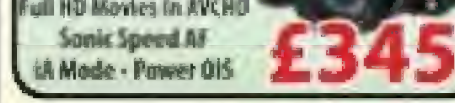
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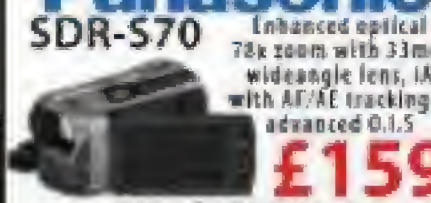


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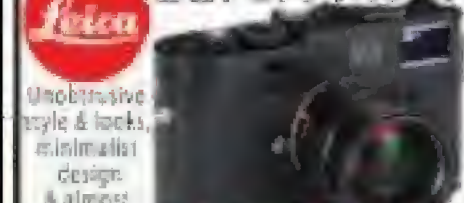


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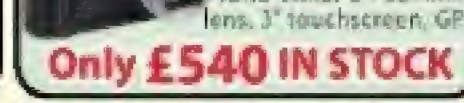


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SIGMA 15mm f2.8 EX DG FISHEYE LENS (LATEST)	MINT BOXED AS NEW £425.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £345.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - BOXED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm f1.4 EX DG SLD & ELD GLASS (LATEST)	MINT BOXED £275.00
SIGMA 30mm f2.8 EX DG MACRO (LATEST)	MINT BOXED AS NEW £1,395.00
SIGMA 50mm f4.5 EX DG HSM (LATEST VERSION)	MINT BOXED £2,975.00
SIGMA 50mm f4.5 EX DG HSM (LATEST VERSION)	MINT BOXED £2,975.00
SIGMA 17 - 35mm f2.8 EX ASPHERICAL	MINT BOXED £185.00
SIGMA 17 - 70mm f2.8/4.5 DC MACRO SLD GLASS	MINT BOXED £199.00
SIGMA 18 - 50mm f3.5/5.6 DC ZOOM	MINT £275.00
SIGMA 18 - 125mm f3.5/5.6 DC OS HSM (LATEST)	MINT BOXED £195.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT BOXED £395.00
SIGMA 28 - 135mm f3.5/5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD £395.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT BOXED £465.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED £399.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED £465.00
TAMRON 28 - 75mm f2.8 XR DI SP LD GLASS (LATEST)	MINT BOXED £245.00
TAMRON 70 - 300mm f4.5/5.6 SP D (LATEST SUPERB)	MINT BOXED AS NEW £575.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £375.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT BOXED £399.00
CONTAX 90mm f2.8 50M 5 + FILTER + CONTAX HOOD	MINT BOXED £245.00
CONTAX 90mm f2.8 50MMAR "D"	MINT- £199.00
CONTAX TLA 140 FLASH	MINT BOXED £495.00
CONTAX TLA 200 FLASH BLACK	MINT BOXED £595.00
CONTAX RX BODY REALLY NICE BODY	MINT BOXED £295.00
CONTAX ARIA BODY (SUPERB STRAP INSTRUCTIONS)	MINT BOXED £299.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS)	EXC+++ BOXED £199.00
CONTAX RTS II QUARTZ BODY	EXC- £119.00
CONTAX FIT YASICA 28mm f2.8 SUPERB CONDITION	MINT £25.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT- £175.00
CONTAX 55mm f1.4 PLANAR MM	MINT- £495.00
CONTAX TLA 280 FLASH	MINT- £299.00
CONTAX MOUNT 1.1 + TELECONVERTER	NEW £225.00
RICOH GR1 BODY WITH CASE	MINT BOXED £195.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BLACK BODY (USED TWICE)	MINT BOXED £995.00
LEICA M6 TTL CHROME BODY 0.72	MINT BOXED £945.00
LEICA M6 BODY CHROME 0.72	MINT BOXED £875.00
LEICA M6 BODY BLACK 0.72	MINT BOXED £850.00
LEICA M6 BODY BLACK 0.72	EXC+++ BOXED £765.00
LEICA M4 CHROME REALLY NICE CONDITION	MINT- £799.00
LEICA M4a BODY (SUPERB CONDITION)	MINT- £575.00
LEICA M6 WITH 50mm f2.8 SUMMITAR & CASE	EXC+++ £575.00
LEICA M6 BODY & CASE	EXC+++ £575.00
LEICA M6 FRED DUAL BODY	MINT BOXED £399.00
LEICA M4 BODY	MINT BOXED £299.00
LEICA M4 FRED DUAL WITH 50mm f3.5 ELMAR + CASE	MINT BOXED £695.00
LEICA M ZELUS 21mm f2.8 ZM BUDGET (SUPERB LENS) MINT BOXED AS NEW £995.00	
LEICA 24mm f2.8 ELMARIT M BLACK ASPHERIC + FINDER	MINT BOXED £1,999.00
LEICA 25mm f1.4 SUMMILUX M BLACK ASPHERIC + HOOD	MINT BOXED £2,799.00
LEICA 35mm f2.8 SUMMARON CHROME M	MINT- £575.00
LEICA 50mm f2.8 SUMMARON RIGID CHROME M	MINT- KEEPER £999.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR M III	EXC+++ £325.00
LEICA 50mm f2.8 SUMMARON COLL. SCREW + M MOUNT	MINT- £299.00
LEICA 50mm f3.5 COLL. ELMAR SCREW	MINT- £245.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f4 ELMAR M MOUNT WITH HOOD	MINT- £199.00
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LEICA EDC LEATHER CASE (14505) FOR M6/M6TTL/M7	MINT BOXED £99.00
LEICA 5cm f2 SUMMARON	MINT- £195.00
LEICA 5cm f4 ELMAR	MINT £199.00
LEICA M3 BODY CHROME	MINT IN KEEPER £195.00
LEICA M3 BODY ANTIHAPTE (SUPERB EXAMPLE)	MINT BOXED AS NEW £345.00
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LEICA M4 BODY BLACK - STRAP	MINT BOXED £245.00
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LEICA 21mm f4 SUPER ANGULON R	MINT BOXED £329.00
LEICA 50mm f2 SUMMARON COLLECTOR (UNUSED)	MINT BOXED AS NEW £595.00
LEICA 60mm f2.8 MACRO-ELMARIT R BOW (UNUSED)	MINT BOXED AS NEW £999.00
LEICA 20mm f2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £345.00
LEICA 120mm f4 ELMARIT R 3 CAM	EXC+++ £345.00
LEICA 560mm f8.8 TELEIT R	MINT- £999.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR POM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR POM	MINT- £399.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR H	EXC-+ £399.00
LEICA WINDER R FOR R8/R8	MINT BOXED AS NEW £275.00
LEICA HS REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
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CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ BOXED £999.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00
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VOIGTLANDER 25mm f4 SKOPAR + FINDER SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 28mm f1.8 ULTRON ASPHERICAL SILVER	MINT BOXED AS NEW £345.00
VOIGTLANDER 25mm f2.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 35mm f1.8 HELIAR CLASS MM M MOUNT MINT BOXED AS NEW £495.00	
VOIGTLANDER 90mm f3.5 APO LANTHAN (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER 35mm VEW FINDER BLACK	MINT BOXED AS NEW £129.00
VOIGTLANDER LIT HOOD FOR 21, 25, 28mm LENSES	MINT BOXED AS NEW £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED AS NEW £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT BOXED AS NEW £35.00
VOIGTLANDER ANGLE FINDER + 15, 21, 25mm ADAPTORS	MINT BOXED AS NEW £279.00

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BRONICA 40mm f4 PE LENS	MINT BOXED £299.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £299.00
BRONICA 150mm f4 PE	MINT £125.00

BRONICA 150mm F4 E	MINT- £399.00
BRONICA 250mm 15.6 MC	MINT + HOOD £149.00
BRONICA 500mm f8 ZENZANON	MINT £595.00
BRONICA MOTOR DRIVE E II	MINT BOXED £149.00
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BRONICA ETR5 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETR5/ETR5	MINT BOXED £69.00
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HAMAMA 65mm f4 SEIKO 2 LENS FOR RZ - HOOD	MINT £159.00
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HAMAMA 210mm f4 SEIKO C FOR 645	MINT CASED £195.00
HAMAMA RZ 57 PRO BACK	MINT- £69.00
HAMAMA RZ 57 PRO II BACK	MINT- £79.00
HAMAMA RZ 57 POLAROID BACK	MINT- £75.00
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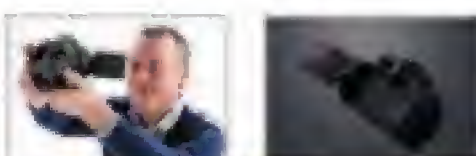
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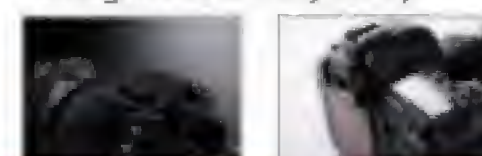
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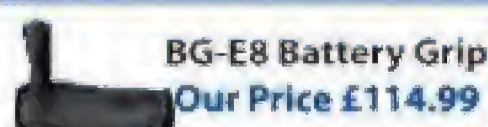
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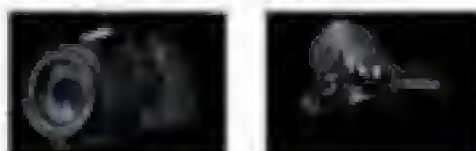
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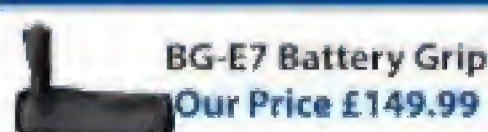
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- 3.0" Clear View II LCD
- Magnesium alloy body



Body Only: £1,179.00

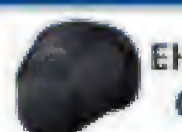
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135mm f/2.0L USM	£899.99
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- 12.1 MP CMOS sensor
 - New Digic 5 image processor
 - Full HD 1080p video in stereo sound
 - 5x Optical Zoom
 - 24mm wide angle lens
 - Intelligent IS
 - Built in GPS tracker
 - Large 3.0" wide LCD screen



PowerShot SX40 HS

- Zoom to Infinite Possibilities
- 12.1 MP CMOS sensor
 - New Digic 5 image processor
 - Full HD 1080p video in stereo sound
 - 35x Optical Zoom
 - 24mm wide angle lens
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 - 2.7" wide vari-angle LCD screen



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Featuring an all-new 1" type (13.2mm x 8.8mm) CMOS sensor resulting in a 2.7x crop factor which Nikon refer to as their "CX" format able to capture 10MP images. The Nikon 1 is capable of shooting at up to 10fps thanks to the new hybrid AF or recording 1080i 60 HD Video at the push of a button.

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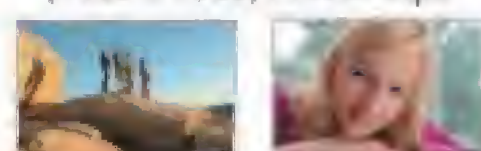
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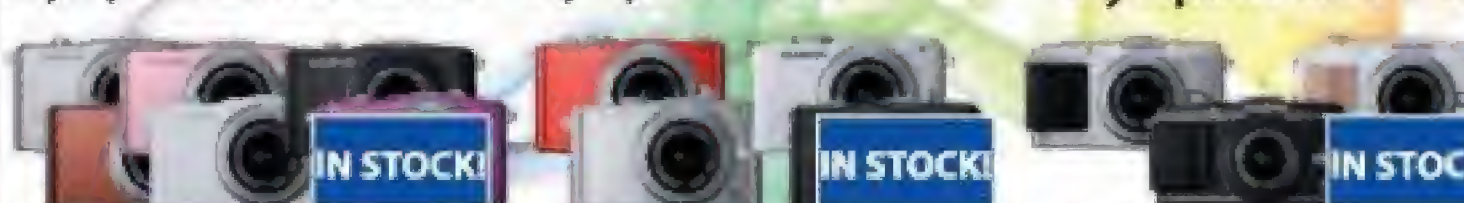
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Panasonic

Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

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Panasonic DMC-G3



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



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TZ18 + Panasonic 4GB SD Card
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24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



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Panasonic GH2 + 14-140mm



Megapixels	16.0	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

High speed Live MOS Sensor realizes burst shooting in 16.05-megapixel full resolution at 5 fps with mechanical shutter and even 40 fps in 4-megapixel recording mode. The DMC-GH2 also features fast, accurate Light Speed AF.

Our Price £1,059.99

Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

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f/2.5 LEICA lens with 24mm ultra wide-angle & 5x optical zoom



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A 20.3 mega-pixel sensor can pick out every speck of every strand of every spot; an ISO setting of 32,000 will take in every tone of every colour (however low the light); an AutoFocus speed of 7 fps/100ms can capture even the fastest-moving subjects on earth.

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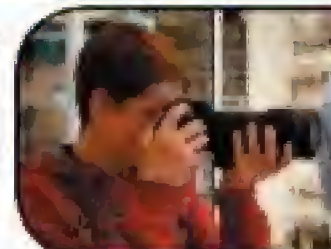
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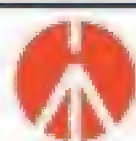
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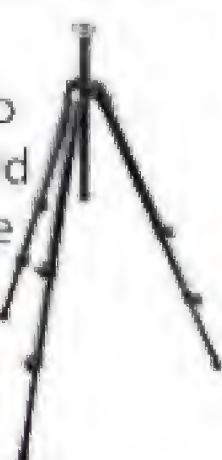


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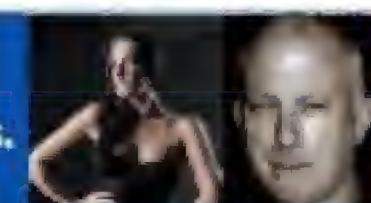
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3.4 fps
1080p movie mode

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CUSTOMER REVIEW: D3100 + 18-55mm VR
 ★★★★★ 'A Superb, entry level DSLR' *Fulltime - Essex*

Nikon D90
12.3 megapixels
4.5 fps
720p movie mode

D90 Body **£499**

D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£649**

CUSTOMER REVIEW: D90 + 18-105mm VR
 ★★★★★ 'Most fun I have had with a camera in years' *Chapman - Essex*

Nikon D5100
16.2 megapixels
4.0 fps
1080p movie mode

D5100 Body **£525**

D5100 + 18-55mm **£599**
 D5100 + 18-55mm + 50-200mm **£785.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
 ★★★★★ 'Ideal for holidays', 'versatile' *Lambert - Surrey*

Nikon D7000
16.2 megapixels
6.0 fps
1080p movie mode

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 D7000 RECOMMENDED ACCESSORY: Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
 ★★★★★ 'Amazing results with high ISOs' *Jeffrey - West Sussex*

Nikon D300s
12.3 megapixels
7.0 fps
720p movie mode

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CUSTOMER REVIEW: D300s + 16-85mm VR
 ★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

Nikon D700
12.1 megapixels
5.0 fps
full frame CMOS sensor

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D700 Body RRP £2247.99 **£1899**

Nikon Capture NX2 **£132.99**
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CUSTOMER REVIEW: D700 Body
 ★★★★★ 'Terrific Full-Frame DSLR' *Richard - North Wales*

Nikon D3s
12.1 megapixels
9.0 fps
full frame CMOS sensor

SAVE £610 ON RRP

D3s Body **£3588.99**

CUSTOMER REVIEW: D3s Body
 ★★★★★ 'Superb Pro-Camera' *Maxwell - Wiltshire*

Nikon D3x
24.5 megapixels
7.0 fps
full frame CMOS sensor

D3x Body **£5064.99**

CUSTOMER REVIEW: D3x Body
 ★★★★★ 'As good as it gets' *Neeraj - Essex*

SONY NEX-5
14.2 megapixels
7.0 fps
1080i movie mode

NEX-5 From **£409**

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16.2 megapixels
5.5 fps
720p movie mode

NEX-C3 From **£419**

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16.2 megapixels
7.0 fps
1080i movie mode

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Panasonic G3
16.0 megapixels
5.0 fps

G3 From **£464.95**

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Panasonic GH2
16.0 megapixels
5.0 fps

GH2 From **£464.95**

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Panasonic G10
12.1 megapixels

G10 From **£464.95**

OLYMPUS E-PL2
12.3 megapixels
3.0 fps
1080i movie mode

E-PL2 From **£674**

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12.3 megapixels
5.0 fps
720p movie mode

E-5 From **£1338**

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3.0 fps

SD15 Body **£584.99**

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16.3 megapixels
7.0 fps
1080p movie mode

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12.4 megapixels
6.0 fps
720p movie mode

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3.0 fps
720p movie mode

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

1100D Body	RRP £419	£319	600D + 18-55mm II f3.5-5.6 IS II	RRP £769	£649
1100D + 18-55mm f3.5-5.6 IS II	RRP £499	£399	600D + 18-135mm f3.5-5.6 IS	RRP £949	£789
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1100D Body £319 | 600D Body £559

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ "Great for a novice looking to improve" (L2 - South West)

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ "An excellent product" (Whitby - Suffolk)

Canon EOS 550D

AS SEEN ON TV
18.0 megapixels
3.7 fps
1080p movie mode

550D Body £499

550D + 18-55mm f3.5-5.6 IS	£579
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550D RECOMMENDED ACCESSORIES:
 Canon LP-E8 Battery £44.95
 Canon BG-E8 Battery Grip £114.95

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ "Amazing video image" (Rob - Norwich)

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

60D From £769

60D Body	RRP £1049.99	£769
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60D + 17-85mm f4.0-5.6 IS USM	RRP £1349.99	£999
60D + 17-55mm f2.8 IS USM	RRP £1949.99	£1548

CUSTOMER REVIEW: 60D Body
★★★★★ "Wow, an amazing camera" (Adrian - UK)

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

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7D Body £1179

7D Body	RRP £1699.99	£1179
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7D + 15-85mm f3.5-5.6 IS USM	RRP £2399.99	£1648

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ "Probably the best APS-C DSLR around" (Shuppi - Scotland)

Canon EOS 5D Mark II

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• 3" LCD Screen • ISO 6400 (exp. to 25,600)

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3.9 fps
1080p movie mode
full frame CMOS sensor

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5D Mark II RECOMMENDED ACCESSORIES:
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 Canon LP-E6 Battery £69.95
 Canon BG-E6 Battery Grip £219.95
 Canon EF 50mm f1.2 L USM Lens £1268

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ "Awesome IQ and ISO Performance" (Rafael Hollingsworth - Farnborough)

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1100 ON RRP

1D MK IV Body £3699

1D Mark IV Body	RRP £4799.99	£3699
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1D MK IV RECOMMENDED ACCESSORIES:
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 Canon WFT-E2 II Wireless Transmitter £599

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ "Stunning camera" (Zwig - South Wales)

Memory Cards

SanDisk Extreme Pro: 300x SDHC

8GB	£44.99
16GB	£79.99
32GB	£164.99

SanDisk Extreme: 400x UDMA C/Flash

8GB	£49
16GB	£79
32GB	£179

SanDisk Extreme Pro: 600x UDMA C/Flash

16GB	£149
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64GB	£489

SanDisk ImageMate Multi-Card Readers:
 5-in-1 USB 2.0 £17
 NEW! 12-in-1 USB 3.0 (White) £39.95

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Lexar Professional: 133x SDHC

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32GB	£99.99

Lexar Professional: 400x UDMA C/Flash

8GB	£49
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 A Dual-Slot USB 3.0 Reader with a speed file transfer up to 500MB/s. (Backwards compatible).
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Eye-Fi

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Flashguns & Macroflash

Canon Speedlites: 580EX II £364.99 320EX £214.99 270EX II £159 MR-14EX £459 MT-24EX £749	Macroflites: 15 MS-1 £295.99	Nikon Speedlights: SB-400 £124.99 SB-700 £249 SB-900 £324.95	Kits: R1 £419.99 R1C1 £599.99	SONY Flashguns: HVL-F58AM £389.99 HVL-F43AM £241.99	OLYMPUS Flashguns: FL50R £459.99 FL36R £209.99	Canon Flashguns: AF 540FGZ £349.99 AF 360FGZ £249.99	Macro Ringflash: DRF14 £121.99
Alto Flashguns: 24 AF-1 £59.95 44 AF-1 £129 50 AF-1 £180 58 AF-2 £285	Macro flash: 15 MS-1 £295.99	SIGMA Flashguns: EF 610 DG ST £139.99 EF 610 DG Super £229.99	EM-140 DG Macro Flash From £299.99	Nissin Flashguns: Di466 £81.99 Di622 II £129 Di866 £229	SUNPAK Flashguns: PZ42X From £99.99 PF30X £81.99	Ringflash: 16R Pro £337.99	
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Lumipro Flash Diffusers: Softbox £30.99 Softbox III £43.99 Pop Up £13.99	Traveller8 Softbox £54	INTERFIT PortAbox From £22.99 Folding Softbox From £61.99	Lastolite Ezybox Softbox £49.99 Ezybox Hotshoe From £70 TriFlash Kit From £94.99	Off Camera Flash Cord From £30.99 Tilthead £17.99	WAREHOUSE EXPRESS SHOWROOM – VISIT US TODAY! • Touch, Try and Buy latest Cameras & Accessories • Over 13,000 products to choose from • Award winning specialists! Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit 8, Frenbury Est., Norwich, NR6 5DP. *CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.		

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RRP £129.99
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Fisheye
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USM II
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Nikon



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f1.4 G
AF-S
£1264.99

Nikon



24-120mm
f4 G ED
AF-S VR
£838.99

Nikon



28-300mm
f3.5-5.6 G ED
AF-S VR
£694.99

Nikon



55-300mm
f4.5-5.6 G
AF-S DX VR
£268.99

CANON LENSES

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EF 24mm f2.8	£371.99
TS-E 24mm f3.5 L II	£1719.99
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EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1119.99
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£298.95
EF 50mm f1.8 II	£89.99
EF-S 60mm f2.8 USM Macro	£354.99
MP-E 65mm f2.8 1-5x Macro	£844.99
EF 85mm f1.2 L II USM	£1743.95
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EF 100mm f2.8 USM Macro	£432.99
EF 100mm f2.8 L IS USM Macro	£718.99
EF 135mm f2.0 L USM	£899.89
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L IS USM II	£638.99
EF 300mm f2.8 L IS USM II	£5578.95
EF 300mm f4.0 L IS USM	£1143.95
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EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£11099
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EF-S 10-22mm f3.5-4.5 USM	£642.99
EF-S 15-85mm f3.5-5.6 IS USM	£608.99
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EF-S 17-85mm f4.0-5.6 IS USM	£358
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EF-S 18-135mm f3.5-5.6 IS	£342.99
EF-S 18-200mm f3.5-5.6 IS	£403.95
EF 24-70mm f2.8 L USM	£993.95

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16mm f2.8 D AF Fisheye	£597.89
20mm f2.8 D AF	£463.89
24mm f1.4 G AF-S ED	£1608.95
24mm f2.8 D AF	£332.89
24mm f3.5 D ED PC-E	£1383.89
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£163.99
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.99
50mm f1.4 G AF-S	£298.99
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£107.99
50mm f1.8 G AF-S	£189.99
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1264.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1369.89
85mm f3.5 G ED AF-S VR DX Micro	£414.99
105mm f2.8 G AF-S VR IF ED Micro	£612.99
135mm f2.0 D AF DC	£967.99
180mm f2.8 D AF IF-ED	£627.99
200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89

300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£977.89
400mm f2.8 G ED VR AF-S	£6647
500mm f4.0 ED VR AF-S	£5867.89
600mm f4.0 ED VR AF-S	£7072.99
10-24mm f3.5-4.5 G AF-S DX	£666.99
12-24mm f4.0 G ED AF-S IF DX	£808.89
14-24mm f2.8 G ED AF-S	£1316.99
16-35mm f4.0 G ED AF-S VR	£848.89
16-85mm f3.5-5.6 G ED AF-S DX VR	£448.99
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£502.99
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.80
18-200mm f3.5-5.6 G ED AF-S DX VR II	£598.99
24-70mm f2.8 G ED AF-S	£1227.89
24-85mm f2.8-4.0 D AF	£515.89
24-120mm f3.5-5.6 G ED AF-S VR II ED	£548.89
24-120mm f4.0 G ED AF-S VR	£838.99
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70-200mm f2.8 EX DG OS HSM	£999
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
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70-300mm f4.0-5.6 DG OS	£298.99
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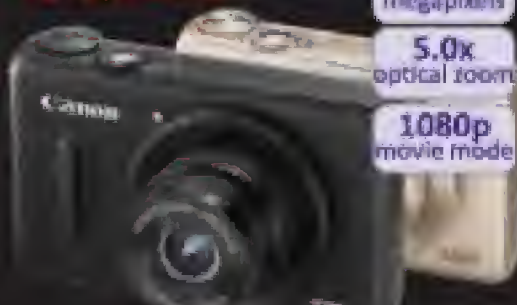
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OLYMPUS

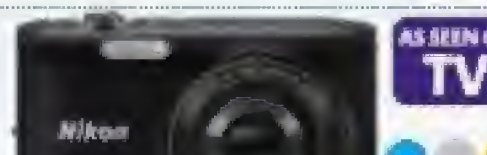


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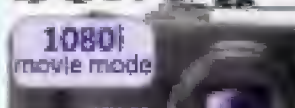
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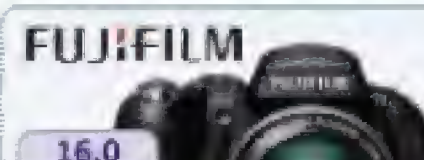
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5 Series: Khaki/Tan, Black/Tan, Black/Black, FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black

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055 Series:

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055XV	£154
055CX3	£249.95
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055CXV3	£289
055CXPRO4	£249.95

Manfrotto
Imagine More
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• 8cm Min Height	

190 Series:

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190XPROB	£104.95
190CX3	£209
190CXPRO3	£219.95
190CXPRO4	£224
190CXV3	£259

GT3541LS
GT3541LS Systematic Carbon Fibre Tripod

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SAVE £70 on RRP

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BOWENS
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1000Pro + Travelpak	£1999
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70cm	£111.99

PocketWizard

MiniTT1	£169
FlexTT5	£179
Plus II Set	£269

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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

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Digital

PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1200
T008 Colour	£18.99 45ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£28.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 836u, 825, 835
T027 Colour	£22.99 40ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 45ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 480, 680, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 890, 860, 1100
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 860, 740, 760, 1100
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650 CX6400, CX6600
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX560, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£102.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	Photo R2400
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£94.99 set of 8	Check Website.	
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	DX3600/3650, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX100/105/110/115, D78/82/130, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5600/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	Photo R1600
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2850
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125, SX420W/425W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	SX120W/425W/525WD/620FW, BX305F/320FW
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 set of 4	
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £104.99 set of 6		Photo R3000
T1591-9, each NEW	£14.99 17ml each or £109.99 set of 6		Photo R2000
T5591-6, each	£12.99 13ml each or £64.99 set of 6		Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
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T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£69.99

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CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 18ml	£16.99

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BCi6 B/C/M/Y 12ml	£9.99
BCi6 PC/PW/RG 13ml	£9.99
PGi5 Black 20ml	£12.99
CLi8 B/C/M/Y 19ml	£11.99
CLi8 PC/PW/RG 13ml	£11.99
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PGi9 PB/M/B/C/M/Y 14ml	£10.99
PGi9 PC/PM/RG/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
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No.300XL Colour 18ml	£16.99
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No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
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No.22 Colour 5ml	£14.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 5ml	£16.99
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No.940XL C/M/Y 16ml each	£15.99

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No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
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No.44 Black	£18.99
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8GB 40MB/s	£67.02 £38.99
16GB 40MB/s	£146.19 £98.99
32GB 40MB/s	£288.89 £134.99

Capacity	Price
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Capacity	Price
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4GB 5MB/s	£12.41 £6.49
8GB 5MB/s	£21.10 £11.99
16GB 5MB/s	£39.99 £22.99

Capacity	Price
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4GB 15MB/s	£15.66 £8.99
8GB 15MB/s	£27.65 £14.99
16GB 15MB/s	£52.22 £28.99

Capacity	Price
4GB 30MB/s	£21.35 £11.99
8GB 30MB/s	£37.42 £19.99
16GB 30MB/s	£52.02 £37.99
32GB 30MB/s	£92.02 £74.99

Capacity	Price
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16GB 45MB/s	£103.55 £58.99
32GB 45MB/s	£192.57 £115.99

Capacity	Price
2GB SanDisk	£8.84 £5.49
4GB SanDisk	£14.44 £6.49
8GB SanDisk	£28.08 £10.99
16GB SanDisk	£37.35 £19.99

Capacity	Price
1GB Olympus	£10.99 £11.99
2GB Olympus	£24.99 £14.99

Capacity	Price
1GB Olympus	£10.99 £11.99
2GB Olympus	£24.99 £14.99

Capacity	Price
AAA 1600mAh Duracell	£6.99
AA 1500mAh Duracell	£6.99
AA 2700mAh GP	£9.99
AA 2650mAh Ansmann	£13.99
AA 2500mAh Cellini	£14.99 £9.99

Capacity	Price
AAA 650mAh equivalent (1)	£5.99
AA 2850mAh equivalent (1)	£7.99

Capacity	Price
AAA Ultimate Lithium	£6.99
AA Ultimate Lithium	£7.99 £5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable 8-size batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Canon	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£9.99
EN-EL15 for Nikon	£9.99
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CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£10.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
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NP-FW50 for Sony	£24.99

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A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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2x LP-E6	£149.99
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2x LP-E5	£123.99
For Canon 450/500/1000D	£99.99
1x LP-E5	£79.99
2x LP-E5	£99.99
For Canon 550D	£99.99
1x LP-E6	£114.99
2x LP-E6	£129.99
For Nikon D80/D90	£94.99
1x EN-EL3E	£109.99
2x EN-EL3E	£124.99
For Nikon D300/D700	£129.99
1x EN-EL3E	£144.99
2x EN-EL3E	£159.99
For Sony A200/A350	£69.99
1x EN-ELCP	£88.99
2x EN-ELCP	£107.99

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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

Capacity	Price
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52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Capacity	Price
Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

Capacity	Price
P-Type Filter Wallet	£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-80mm). Just £49.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

Capacity	Price
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ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£7.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

Capacity	Price
52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Screw-Fit Lens Hoods

Capacity	Price
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

Lens Caps

Capacity	Price
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

Capacity	Price
46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

Capacity	Price
46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

Capacity	Price
52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

Capacity	Price
52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

Capacity	Price
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

Capacity	Price
52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

Capacity	Price
52mm Starburst x4/8/16, each	£11.99
58mm Starburst x4/8/16, each	£15.99
67mm Starburst x4/8/16, each	£21.99
72mm Starburst x4/8/16, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two exposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

Capacity	Price
52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

Capacity	Price
58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

Capacity	Price
34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-77mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm	£4.99 each!

All just £4.99 each!

Capacity	Price
34-37mm 52-55mm 58-55mm 67-62mm 37-43mm 52-58mm 58-62mm 67-77mm 43-46mm 55-52mm 58-67mm 72-77mm 46-49mm 55-58mm 62-67mm 72-77mm 49-52mm 58-52mm 62-72mm 77-72mm	£4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Capacity	Price
Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens



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GOLD WINNER

FLASH GUNS

Nissin

20 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

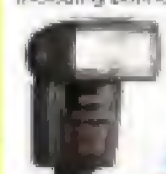
The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for on-the-go charging.



~~£239.99~~ **£199**

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100, incorporates a wide range of features including a wide range of flash heads, wide range of diffusers and catch light reflectors, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£149.99~~ **£129**

Nissin Di466 Speedlite

Advanced and versatile flash gun, with a guide number of 33m/ISO100, featuring the latest TTL flash control technology, speedlite includes adjustable bounce flash head, wide range of diffusers and catch light reflectors, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£92.99~~ **£79**

Metz

20 free Energizer batteries with every Metz Flashgun

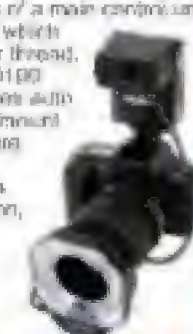
2011 METZ RANGE

Metz 24 AF-1 **£59.99**
Metz 36 AF-5 **£84.99**
Metz 44 AF-1 **£159.99**
Metz 50 AF-1 **£199.99**
Metz 58 AF-2 **£299.99**

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which contracts to fit the lens. The ring flash has a 14m/ISO100 guide number and features auto TTL exposure. The ring mount is 62mm, snap-up rings are also supplied for 58mm, 58mm, 62mm and 67mm rings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



£119.99

TTL Flash Cord Coiled **£24.99**
TTL Flash Cord Straight **£29.99**

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB600, etc.
Size 2: 64-68 x 35-38mm Canon 430EX, 430EX, etc.
Size 3: 68-72 x 40-49mm Nikon SB26, 28, etc.
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.

£29.99

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused beam of light with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 580EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F38AM, Metz: 48AF1 / 58AF1
Nissin: DR466 / DR622 / DR680, Pentax: AF-540FGZ

£10.99

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella means the portability of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo **£59.99**
28" Apollo **£121.99**
45" Halo **£104.99**

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5"

43" Umbrella Soft Silver **£18.99**
43" Umbrella White **£18.99**
43" Umbrella White/Black **£21.99**

Westcott 28" Apollo Flash Kit

Including stand, mount, 28" Apollo and light stand.

~~£184~~ **£134.99**

Westcott Umbrella Flash Kit

Including stand, mount, umbrella and light stand.

~~£81~~ **£54.99**

Westcott 5-in-1 Reflector Kit

Including reflector, reflector holder, and light stand.

~~£110~~ **£84.99**

Lastolite Ezybox Hotshoe

Super quality alternative for your hotshoe flashgun. Complete with flexible mounting bracket for attaching to light stands. Comes in three sizes, 38x36cm, 60x60cm and 76x76cm. Available as kit with 4-in-1 hotshoe stand, 18" stand, carrying handle, shoulder bag and carry case.

22cm Ezybox Speedlite **NEW £49.99**
38cm Ezybox Hotshoe **£89.99**
38cm Ezybox Hotshoe Kit **£169.99**
54cm Ezybox Hotshoe **£109.99**
54cm Ezybox Hotshoe Kit **£169.99**
76cm Ezybox Hotshoe **£129.99**
76cm Ezybox Hotshoe Kit **£209.99**
Handle Extendable 24-48cm **£21.99**
Handle Extendable 65-150cm **£29.99**
Diffuser Masks 38cm **£39.99**
Diffuser Masks 54cm **£41.99**
Clamp with spigot **£12.99**

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun to light stands, plus umbrellas, to a light stand. Available individually, or as kits containing light stand and umbrella.

TiltHead For Single Flashgun **£16.99**
TiltHead Umbrella Kit **£89.99**
TriFlash For 1-3 Flashguns **£39.99**
TriFlash Umbrella Kit **£99.99**

Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm **£17.99**
EzyBalance 50cm **£29.99**
XpoBalance 30cm **£34.99**

Full Lastolite range available.

VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£49.99**
UP-Rise 33 Messenger **£59.99**
UP-Rise 38 Messenger **£69.99**

Vanguard UP-Rise Range

Cold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 142 Zoomster **£29.99**
UP-Rise 152 Zoomster **£34.99**
UP-Rise 34 Slingbag **£49.99**
UP-Rise 43 Slingbag **£59.99**
UP-Rise 45 Backpack **£69.99**
UP-Rise 46 Backpack **£84.99**
UP-Rise 48 Backpack **£94.99**

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro sized zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z **£49.99**
Outlawz 17Z **£59.99**

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 **£59.99**
Adaptor 46 **£79.99**
Adaptor 48 **£89.99**

Vanguard BIIN Range

BIIN 37 Slingpack **£29.99**
BIIN 47 Slingpack **£39.99**
BIIN 50 Backpack **£44.99**
BIIN 59 Backpack **£54.99**

Entire Vanguard range available!

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

Expedition 4X **£89.99**
Expedition 5X **£104.99**
Expedition 6X **£119.99**
Expedition 7X **£149.99**
Expedition 8X **£169.99**
Expedition 9X **£189.99**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.99**
Velocity 7X **£39.99**
Velocity 8X **£44.99**
Velocity 9X **£49.99**
Velocity 10X **£59.99**

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£12.99**
Lens Case Pro 50 **£11.99**
Lens Case Pro 100 **£12.99**
Lens Case Pro 200 **£13.99**
Flash Case Medium **£10.99**
Flash Case Large **£11.99**
Rain Cover Medium **£19.99**
Rain Cover Large **£23.99**
MAS Belt Medium **£19.99**

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£62.99**
SpeedPack 85 **£82.99**

LIGHT METERS

SEKONIC

L758DR DigitalMaster

£439.99

L398A Deluxe III

£134.99

L208 TwinMaster

Analogous, incident and reflected ambient light only.

£74.99

L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£149.99

L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£219.99

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.

~~WAS £199.95~~ **£169.95**

FLASH TRIGGERS

Hahnel Combi TF

Combination wireless remote, studio trigger and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.

Receiver & Transmitter **£49.99**
Extra Receivers **£34.99**

Yongnuo CTR-301P

Radio flash trigger with infrared sensor. 433MHz, 300m range, 4 channels.

Receiver & Transmitter **£29.99**
Extra Receivers **£19.99**

JJC JF Flash Trigger

Radio flash trigger, 433MHz, 300m range, 4 ch.

Receiver & Transmitter **£24.99**
Extra Receivers **£14.99**

Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560

also available soon! Please check website...

PocketWizard

Full range of Pocket Wizard cables stocked.

~~£364~~ **£299**

2x Plus II

~~£699~~ **£499**

1x MiniTT1 2x FlexTT5

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 **£128**
Sling-O-Matic 20 **£126**
Digital Holster 50 V2.0 **£66**

Airport International V2.0 **£258**
Streetwalker **£109**
Urban Disguise 50 V2.0 **£141**

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro **£149.99**
The 5 Series **£229.99**
Billingham 225 **£239.99**
Billingham 335 **£259.99**
Billingham 445 **£289.99**
Billingham 555 **£289.99**

More Billingham Bags
NEW Billingham f2.8 **£139.99**
NEW Billingham f1.4 **£156.99**
The Hadley Digital **£98.99**
The Packington **£224.99**
The Classic 550 **£474.99**

The 07 Range
New Billingham bags for 2009, constructed from Fibrelyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham Accessories
Superflex Inserts (all) **£12.99**
Shoulder Pads **£17.99**
Tripod Straps **£15.99**
Billingham 107 **£229.99**
Billingham 207 **£249.99**
Billingham 307 **£269.99**

Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 16.0 x 15.0cm

Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 18.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30

External Dimensions: 46.0 x 22.0 x 18.0cm
Internal Dimensions: 32.5 x 20.5 x 16.0cm

Kata 3N1-33

Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

Kata 3N1-Tripod Holder

For Kata 3N1 bags. **£16.99**

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3+ single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i **£59.99** DR-466i **£64.99** DR-467i **£69.99**

DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

DC 445 **£29.99**

Press Reporter Bags

PR-420 **£109.99**
PR-440 **£129.99**
PR-460 **£149.99**

Kata Elements Covers

Protect your camera against the elements!

E-690 for Small DSLR **£36.99**
E-702 for Large DSLR **£51.99**
E-702 lens extensions **£55.99**

Entire Kata range available!

CAMERA STRAPS

Spider Holster

Black Widow **£39.99**
Pro Kit **£109.99**
Pro Dual Kit **£189.99**

Sun Sniper

One Steel **£39.99**
Pro **£49.99**
Double **£59.99**

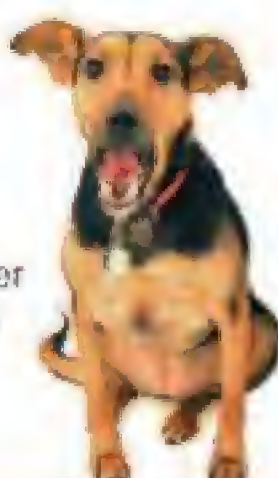
Black Rapid

RS-7 Curve **£49.99**
RS-W1 Women **£49.99**
RS-SPORT **£59.99**

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Fantastic Tripod Package Deals !!!

XDB Package

496RC2 Ball Head
190XDB Aluminium Tripod

RRP: £164.95
Deal Price:

£99.95

While Stocks Last !!!

XPROB Package

804RC2 Three Way Ball Head
055XPROB Aluminium Tripod

RRP: £259.95
Deal Price:

£159.95

While Stocks Last !!!

MANFROTTO TRIPODS			
190XPROB Tripod Aluminium 3-section legs, Q90 column	055XPROB Tripod Aluminium 3-section legs, Q90 column	190CXPRO3 Carbon Fibre 3-section legs, Q90 column	190CXPRO4 Carbon Fibre 4-section legs, Q90 column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £111.95	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £127.95	Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm £231.95	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £239.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column	055CXPRO4 Carbon Fibre 4-section legs, Q90 column	055CXPRO3 Carbon Fibre 3-section legs, Q90 column	055CXPRO4 Carbon Fibre 4-section legs, Q90 column
Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £263.95	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm £279.95		

MANFROTTO MONOPODS		
MM294A3 Monopod Aluminium 3-section	MM294A4 Monopod Aluminium 4-section	695CX Monopod Carbon Fibre 3-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm £34.95	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm £39.95	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £143.95
679B Monopod Aluminium 3-section	680B Monopod Aluminium 4-section	681B Monopod Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.95	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £47.95	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £49.95

MANFROTTO HEADS		
492 Ball Head non quick-release 1/4" thread	234 Tilt Head ideal for monopods	234RC Tilt Head with RC2 quick release
Weight: 0.12kg Load: 2.0kg £31.95	Weight: 0.27kg Load: 2.5kg £14.95	Weight: 0.27kg Load: 2.5kg £26.95
494 RC2 Ball Head with RC2 quick release	496 RC2 Ball Head with RC2 quick release	498 RC2 Ball Head with RC2 quick release
Weight: 0.32kg Load: 4.0kg £46.95	Weight: 0.46kg Load: 6.0kg £54.95	Weight: 0.67kg Load: 8.0kg £84.95
324RC2 Grip Action Ball Head with RC2 q/r	NEW MH054-Q2 Magnesium Ball Head with RC2 q/r	468MG RC2 Hydrostatic Ball Head magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg £99.95	Weight: 0.6kg Load: 10.0kg £149.95	Weight: 0.65kg Load: 10.0kg £199.95
804 RC2 Pan / Tilt with RC2 quick release	808 RC4 Pan / Tilt with RC4 quick release	410 Geared Head with RC4 quick release
Weight: 0.79kg Load: 4.0kg £58.95	Weight: 1.42kg Load: 8.0kg £104.95	Weight: 1.22kg Load: 5.0kg £149.95
056 3D Head non quick-release 1/4" thread	460MG 3D Head magnesium, with RC2 quick release	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa
Weight: 0.3kg Load: 3.0kg £29.95	Weight: 0.43kg Load: 3.0kg £69.95	

KOOD

C324 Monopod

Aluminium 3-section

Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£69.99

CF284 Tripod

Carbon Fibre 4-section

Weight: 1.89kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.99

BH02 Ball Head

Quick release plate, spirit level, 360 degree rotation, dust control knobs

Weight: 0.21kg
Load: 6.0kg
£22.99

BH22 Ball Head

Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs

Weight: 0.40kg
Load: 8.0kg
£31.99

hahnel

NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hahnel Triad 30 Lite - £39.99

3 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg
Folded: 56cm Max Height: 142cm

Hahnel Triad 60 Lite - £59.99

4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"

Amateur Photographer March 2010

NEW for 2011 Triad 40 Lite £49.99

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foot leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod

Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm
£119.99

AltaPRO 264AT Tripod

Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column.

Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 155cm
£129.99

AltaPRO 283CT Tripod

Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column.

Weight: 1.70kg
Load: 8.0kg
Folded: 64cm
Height: 170cm
£249.99

AltaPRO 284CT Tripod

Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column.

Weight: 1.80kg
Load: 8.0kg
Folded: 53cm
Height: 160cm
£269.99

VANGUARD

Package Deals

Alta+ 203AP £79.99

(Alta+ 203 Tripod & PH12 Head)

Alta+ 204AP £89.99

(Alta+ 204 Tripod & PH12 Head)

Alta+ 233AP £99.99

(Alta+ 233 Tripod & PH22 Head)

Alta+ 234AP £109.99

(Alta+ 234 Tripod & PH22 Head)

Alta+ 235AP £119.99

(Alta+ 235 Tripod & PH22 Head)

Alta+ 263AP £129.99

(Alta+ 263 Tripod & PH32 Head)

Alta+ 264AP £139.99

(Alta+ 264 Tripod & PH32 Head)

The Vanguard Alta+ range feature a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

VANGUARD MONOPODS		
AP284 Monopod Aluminium 4-section legs	AP324 Monopod Aluminium 4-section legs	CP284 Monopod Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £39.99	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £46.99	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm £99.99

VANGUARD HEADS		
SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg £39.99	Weight: 0.25kg Load: 6.0kg £49.99	Weight: 0.39kg Load: 10.0kg £64.99
PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release	GH100 Pistol Grip New for 2011, award-winning pistol grip ball head
Weight: 0.35kg Load: 3.0kg £34.99	Weight: 0.43kg Load: 5.0kg £64.99	Weight: 0.75kg Load: 6.0kg £89.99
PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release	PH32 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release	This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa
Weight: 0.34kg Load: 3.0kg £39.99	Weight: 0.42kg Load: 5.0kg £69.99	

gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.

Weight: 0.04kg
Load: 0.5kg
£14.99

Gorillapod SLR (GP2)

An sturdy gorillapod, designed to take an SLR camera with zoom lens.

Weight: 0.16kg Load: 0.7kg
£29.99

Gorillapod SLR-ZOOM (GP3)

An even sturdier gorillapod, designed to take an SLR camera with zoom lens.

Weight: 0.24kg Load: 3.0kg
£34.99

Gorillapod FOCUS

Designed for professionals, is the strongest Gorillapod yet.

Weight: 0.5kg Load: 5.0kg
£92.99

Gorillapod Ball Head

For the SLR-ZOOM or FOCUS.

£39.99

TrekTech

OPTERA

Trek Tech Optera 460

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not slip away. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

£39.99

Trek Tech Optera 230

A smaller version of the above, with 230mm long legs.

£27.99 £29.99

SHUTTER RELEASES

Hahnel Giga T Pro - NEW FOR 2010

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

RRP: £89.95
SPECIAL OFFER - SAVE £20

£69.99

Hahnel Combi TF - NEW FOR 2010

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

RRP: £69.95
SPECIAL OFFER - SAVE £20

£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.6 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

RRP: £29.95
SPECIAL OFFER - SAVE £10

£19.99

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II £94.99 £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 80cm.

TrekPod GO PRO £164.99 £119.99

The TrekPod GO PRO is a micro compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 785g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL £289.99 £219.99

The TrekPod XL is the top of the range TrekPod. Utilising Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

<h4>MagMount</h4> <p>The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg.</p> <p>£25.99</p>	<h4>MagMount STAR</h4> <p>The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 75g, with a maximum load rating of 4kg.</p> <p>£29.99</p>	<h4>MagMount PRO</h4> <p>Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.</p> <p>£59.99</p>
<h4>MagAdapter Light</h4> <p>£5.99</p>	<h4>MagAdapter STAR</h4> <p>£9.99</p>	<h4>T-Pod</h4> <p>Table-top tripod, complete with MagMount STAR ball head.</p> <p>£39.99</p>

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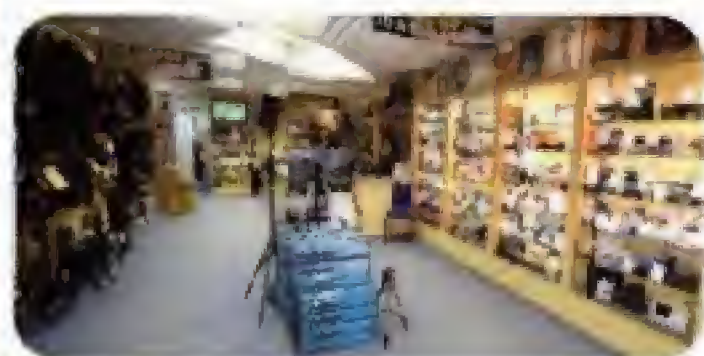
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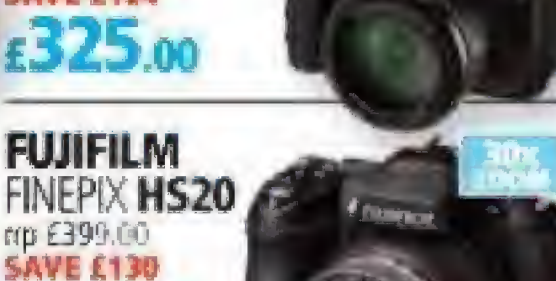
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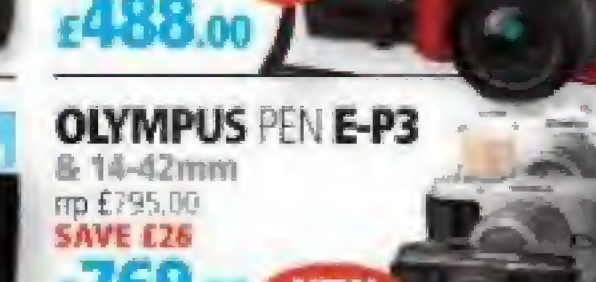
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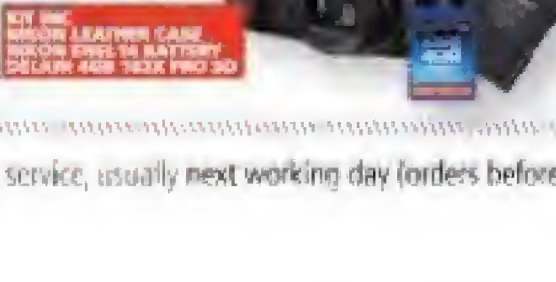
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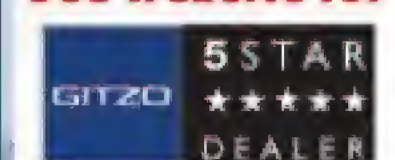
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+ 110 + RFFI	£799		
R267 Pro II	£699		
+ 110 + RFFI	£699		
R2 Pro + 90 + RFFI	£599		
R2 Pro II body	£349		
R2 Pro body	£199		
250 F4.5	£199		
No 1 ext tube	£99		
FE701 prism AL	£299		
120 backs	£39		
L Grip	£79		
Left hand grip	£49		
MINOLTA/SONY AF USED			
Dynax 9Xi body	£99		
Dynax 800Si QD body	£99		
Dynax 7 Body	£99		
Dynax 800Si body	£79		
Dynax 5 body box	£69		
Dynax 700Si body	£69		
Dynax 600Si + VG600	£69		
Dynax 60 body	£49		
Dynax 50Si Super b/o	£49		
Dynax 500Si or 505Si ea	£49		
Sony 18-70 box	£79		
28 F2.8	£89		
Sony 28-75 F2.8	£369		
28-80 F3.5/5.6	£39		
28-85 F3.5/4.5	£99		
Sony 50 F1.8 SAM M- box	£89		
50 F1.7	£89		
50 F2.8 macro	£229		
Sony 50 F2.8 macro	£299		
75-300 F4.5/5.6	£399		
100 F2.8 macro	£349		
100-300 F4.5/5.6	£149		
2x APO II converter	£219		
VC700 (700/800Si)	£39		
3600HS flash	£129		
5200L	£69		
5400HS	£99		
SIGMA MIN/SONY AF USED			
24-70 F2.8 EX DG Mint	£369		
24-135 F2.8/4.5	£149		
28-70 F2.8 EX box	£169		
28-300 F3.5/5.6 DG box	£169		
50 F2.8 EX DG box	£179		
120-400 F4.5/5.6 mint	£499		
170-500 F5.6/6.3 DG box	£449		
170-500 F5.6/3	£429		
VLF 19-35 F3.5/4.5	£99		
TAM 17-50 F2.8 DR II	£239		
TAM 18-200 Di box	£139		
TAM 70-300 F4.5/6 Di	£99		
NIKON AF USED			
F5 body box	£399		
F5 body scruffy	£199		
F4 body box	£299		
F100 body box	£199		
F90X body	£199		
F80 body blk	£69		
F50 body	£39		
F55 body each	£39		
F65 body	£39		
F60 body	£39		
F801 body	£29		
F801 body	£29		
105 F2.8 AFD M	£429		

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI

ETRS Complete	E+ / E++ £249 - £299
40mm F4 E	As Seen / E+ £79 - £149
45-90mm F4.5-6 PE	E++ £449
50mm F2.8 E	As Seen / Mint £59 - £129
75mm F2.8 E	E+ £79
100mm F4 PE Macro	E++ £249
105mm F3.5 E	E++ £89
105mm F4.5 PE Macro	E++ £249
135mm F4 PE	E++ £249
150mm F3.5 E	As Seen / Unused £39 - £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E++ £199
250mm F5.6 PE	As Seen / E++ £79 - £159
250mm F5.6 PE	E++ £129
2x Converter E	E++ £79 - £89
120 E Mag	E+ £25
220 E Insert	Unused £19
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag Ei	Unused £59
AEI Meter Prism	E+ / E++ £79 - £129
Rotary Finder E	As Seen / E++ £59 - £99
As Seen / E++ £29 - £85	
Speed Grip E	Exc £19
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ £79
SCA386 Flash Adapter	E++ £35 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E+ £349
GS1 Body Only	E+ / E++ £129 - £199
50mm F4.5 PG	E++ £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £139
200mm F4.5 PG	E++ £199
250mm F5.6 PG	E++ / Unused £249 - £299
1.4x Teleconverter G	E++ £125
Polaroid Mag G	E+ / E++ £29 - £89
AE Prism Finder G	E+ / E++ £125
AE Rotary Prism G	E++ £225
Plain Prism Finder G	E++ £59

Bronica RF645 - Please Phone

Bronica S2A/EC/ECTL	
S2 Complete	E++ £249
EC Plain Prism	E++ £55

Bronica SQA/Al/B

SQA Complete	E++ £399
50mm F3.5 PS	E++ / Mint £249
50mm F3.5 S	E- £99 - £149
65mm F4 PS	E+ / Unused £59 - £249
110mm F4 PS Macro	E+ / E++ £199 - £249
150mm F3.5 S	As Seen / E++ £39 - £99
150mm F4 PS	As Seen / Mint £69 - £199
200mm F4.5 PS	Exc £149
200mm F5.6 PS	E+ / E++ £129
250mm F5.6 PS	E++ £249
2x Teleconverter S	E+ / E++ £89 - £99
SQA 120 Mag	E+ £25
SQA 135N Mag	E++ £59
SQA 220 Mag	Exc / E++ £19 - £59
SQA 220J Mag	E+ / Unused £49 - £75
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder Sdi	Mint £249
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ £89
Prism Finder Sdi	E++ £89
Prism Finder S	E+ / Unused £49 - £89
Motordrive Sdi	E+ £119
Autobellows S	E++ / Unused £219 - £299
Extension Tube S18	E+ £59
Proshade S	E+ / Unused £25 - £59

Canon EOS

EOS IV Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N + BP-E1 Grip	E++ £189
EOS 1N Body Only	E+ £129
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 33 Body Only	As Seen / E++ £39 - £99
EOS 30 Body + BP300 Grip	E+ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E- £89 - £109
EOS 33 Body Only	E- £69 - £79
EOS 5 + V610 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 00 Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E+ £49
EOS 50E + BP50 Grip	E- £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 3000 Body Only	E+ / E++ £19 - £25
EOS 3000V Body Only	E++ £20 - £29
EOS 3000V Body Only	E+ / E++ £35 - £39

10-22mm F3.5-4.5 EFS USM	Mint £549
14mm F2.8 L USM	E++ £1,000
17-85mm F4-5.6 IS USM	E++ £239 - £249
18-55mm F3.5-5.6 EFS	E++ £59
18-55mm F3.5-5.6 EFS II	E++ £59
18-55mm F3.5-5.6 IS EFS	E++ £99
20mm F2.8 USM	Mint £279
20-35mm F3.5-4.5 USM	E++ / Mint £159 - £169
24mm F2.8 EF	Mint £289
24mm F3.5 L TSE	E+ / E++ £299 - £339
24-105mm F4 L IS USM	E+ £659
28-135mm F3.5-5.6 IS USM	E+ / E++ £199 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ / Mint £1,509 - £1,699
35-70mm F3.5-4.5 A	E++ £29
35-70mm F3.5-4.5 EF	E+ £39
55-250mm F4-5.6 IS USM	E++ £149
70-300mm F4.5-5.6 DO IS USM	E++ £629 - £699
75-300mm F4-5.6 USM II	E++ £119
80-200mm F4.5-5.6 EF	E+ £49
90mm f2.8 TSE Shift	E+ £299
100-300mm F4.5-5.6 USM	Mint £39
100-400mm F4.5-5.6 L IS USM	E+ £349
180mm F3.5 L Macro USM	E++ £899
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint £419
300mm F4 L IS USM	Mint £949
300mm F4 L USM	E++ £599
400mm f5.6 L USM	Mint £949
Centon 500mm F8 Reflex	E++ £59
Samyang 500mm F6.3 Reflex	E++ £129
Sigma 12-24mm F4-5.6 EX DG HSM	Mint £389
Sigma 18-50mm F2.8 EX DC Macro	Mint £239
Sigma 18-50mm F3.5-6.3 DC	E+ £39
Sigma 18-200mm F3.5-6.3 DC OS	E+ £199
Sigma 20mm F1.8 EX DG	Mint £289 - £319
Sigma 28-105mm F4-5.6 UC AF	E+ £69
Sigma 28-70mm F2.8 AF	E++ / Unused £59 - £109
Sigma 50-150mm F2.8 EX DC	E++ £299
Sigma 50-500mm F4-6.3 Apo DG HSM	E- £499 - £549
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-6.3 Apo AF	E+ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 Apo Macro	Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E- / E++ £79 - £119
Sigma 100-300mm F4 EXAPO DG	E++ £599
Sigma 120-300mm F2.8 EX HSM Apo DG	E+ £1,099
Sigma 150-500mm F5-6.3 Apo DG OS HSM	E- £649
Sigma 180mm F5.6 Apo Macro	Unused £129
Sigma 300mm F4 Apo	E++ / Unused £159 - £259
Sigma 400mm F5.6 AF	As Seen / E++ £99
Sigma 400mm F5.6 Apo AF	E++ £349
Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £249
Tamron 70-300mm F4-5.6 Di Macro	E+ £99
Tamron 80-210mm F4-5.6 AF	E++ £39
Tokina 16-50mm F2.8 ATX Pro DX	Mint £499
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Contax 645 - Please Phone

Digital Mirrorless	
Olympus E-P2 Black + 14-42mm	Mint £329
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £239
Olympus EP-1 Silver Body Only	E++ £149
Olympus EPL-1 + 14-42mm	E++ £249
Panasonic GH-1 Body Only	Mint £319 - £329
Panasonic GF-1 Body Only	E+ / Unused £229 - £269
Panasonic G1 Body Only	E++ £199
Samsung NX100 + 20-50mm + EVF10 Finder	Mint £279
Sony NEX5 + 18-55mm + Flash	E+ £279
Sony NEX3 + 18-55mm + HVL-F75 Flash	E++ £249

Digital SLR Cameras

Canon EOS 1DS Body Only	E++ £749
Canon EOS 1D MKIII Body Only	As Seen £599
Canon EOS 1D MKII Body Only	E+ / E++ £649 - £849
Canon EOS 5D Body Only	E+ £679
Canon EOS 20D Body Only	E+ / E++ £189 - £219
Canon EOS 400D + 18-55mm	E++ £249
Canon EOS 400D Body Only	E+ £199
Canon EOS 350D + BG-E3 Grip	E+ £219
Canon EOS 350D Body Only	E+ / E++ £179
Canon EOS 300D Body Only	E++ £139
Fuji S5 Pro Body Only	Mint £549
Fuji S3 Pro Body Only (iRed)	E++ £399
Fuji S2 Pro Body Only	E+ £159
Kodak DCS 200 Body Only	As Seen £349
Leica Digital Modular R	E++ £2,450
Nikon D2H Body Only	As Seen £299
Nikon D1X Body Only	Exc / E+ £299 - £349
Nikon D300 Body Only	E++ £699 - £729
Nikon D200 Body Only	E++ £379 - £399
Nikon D100 + MB-D100 Grip	E++ £159
Nikon D80 Body Only	E+ / E++ £249 - £279
Nikon D70 Body Only	As Seen / E+ £129 - £159
Nikon D50 Chrome + 18-55mm	E+ £199
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ £179
Olympus E30 Body Only	Mint £449
Panasonic L1 + 14-50mm	E++ / Mint £599
Pentax K5 Black Body Only	Mint £669
Samsung GX1L Body Only	E++ £129

Flash & Lighting - Please Phone

Fuji Medium Format	
GX617 + 105mm	E+ £1,999
GX617 + 90mm	E++ £2,299
105mm F8 (GX617)	E+ £999
GX680 MkII Complete	E+ / E++ £599 - £649
GX680 Mk1 Complete	E+ £599 - £649
GX680 Body + WLF + Magazine	E+ £259
GX680 Body + WLF	E++ £249
65mm F5.6 GX (680)	E+ / E++ £299 - £349
80mm F5.6 GX (680)	E++ £249
135mm F5.6 GX (680)	E+ / Mint £199 - £299
150mm F4.5 GX (680)	E+ £249
150mm F4.5 GXM (680)	E++ / Mint £249 - £399
180mm F5.6 GXM (680)	E++ / Mint £399 - £449
190mm F8 Soft Focus (680)	E++ £349 - £499
210mm F5.6 GX (680)	E+ / Mint £249 - £499
Bellows Hood (680)	E++ £49
Instant Film Holder MKII (680)	E+ / E++ £69 - £99
Instant Film Holder MKII (680)	E++ £75 - £85
MkII Mag + 120 Insert (680)	E+ / E++ £49 - £69
MkII Mag + 120 Insert (680)	Exc / Mint £199 - £199
MkII Mag + 220 Insert (680)	E+ £39 - £125
MkII Mag + 220 Insert (680)	E+ £109
MkII Mag + 120 Insert (680)	E+ £109
Split Image Screen (680)	E+ £45
Wide Bellows (680)	E++ £25
GSW690 MkII	E+ £599
GS645S	E++ £279

Contax SLR Series

Contax G Series	
G1 Body only	E+ £179
16mm F8 G + Finder	E+ £99
21mm F2.8 G + Finder	E++ / Mint £499 - £549
28mm F2.8 G	E++ £269
90mm F2.8 G	E++ / Mint £129 - £169

Contax SLR Series

N1 + 24-85mm	E++ £449 - £499
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £249 - £499
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	E- £399
RX Body Only	As Seen / E++ £149 - £249
S2 Body Only	E++ / Mint £450 - £499
ST Body Only	E++ £299
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
159MM Body + W7 Winder	E++ £119
137MA Body Only	E+ £79
Preview Body Only	E+ / E++ £99 - £249
Yashica Dental Eye Set	Unused £179
18mm F4 MM	E- £449
21mm F2.8 MM	Mint £1,349
24-85mm F3.5-4.5 AF	Mint £349
25mm F2.8 MM	E++ £349 - £399
28mm F2.0 MM	E++ £649
28mm F2.8 MM	E+ / E++ £159 - £229
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 MM	Mint £225
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ £225
50mm F1.4 AF	E++ £499
50MM F1.4 MM	E+ / Mint £399 - £499
60mm F2.8 AE Macro	E+ / Mint £399 - £499
70-300mm F4-5.6 AF	E++ / Unused £449 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
135mm F2 (80 Year Edition)	Unused £2,499
135mm F2.8 AE	E- £129 - £149
135mm F2.8 MM	E++ £199
180mm F2.8 MM	E+ / E++ £249 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	As Seen / E+ £99 - £169
300mm F4 MM	E+ / E++ £269 - £349
Schneider 28mm F2.8 PC	E++ £599
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E++ / Mint £79 - £99
TLA300 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179 - £199

Leica M Series

150mm F2.8 FE	E++ £699
150mm F4 C Black	E+ / E++ £249 - £299
150mm F4 C Chrome	Exc / E+ £149
150mm F4 CF	As Seen / Mint £249 - £499
150mm F4 CF	Exc Demo / Mint £799 - £1,499
180mm F4 CF	E++ £499
250mm F4 FE	E+ / E++ £549 - £599
250mm F5.6 C Black	E+ / E++ £225 - £299
250mm F5.6 C Chrome	Exc / E+ £99 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
1.4x E Converter	Mint £449
1.4x PC Muter Converter	E++ £949
2xE Converter	E++ £279
Cambro 2x Converter	E++ £249
Vivitar 2x Converter	E- £45
Teleplus 2x MC6 Converter	Mint / Unused £49 - £75
70 Chrome Mag	E- £39
A12 Black Mag	E+ / E++ £89 - £149
A12 Chrome Mag	As Seen / E+ £59 - £99
A16 Chrome Mag	E- £85
A16S Chrome Mag	E- £69
A24 Black Mag	E+ / E++ £49 - £129
A24 Chrome Mag	Exc / E++ £49 - £125
A24 TCC Black Mag	E+ £199
E12 Chrome Mag	E++ £249 - £279
E24 Black Mag	E+ / Mint £199 - £229
Phase One H10 Back	E- £499
Pola Comb 80/100 Mag	E- £49
Polabasic Mag	E++ £75
Polaplus Mag	E++ £89
Polaroid 100 Mag	E+ / E++ £35
Focus Screen Adapter SWC/M	E+ £129
HC1 Prism	E- £39
HC4 Prism	E+ £129
NC2 Prism	Exc £35
PM Prism	E+ / E++ £149
PM5 Prism	E+ £199
PM90 Prism	Exc / Mint £179 - £299

Hasselblad Xpan Series

Xpan II + 45mm F4	E++ / Mint £1,899 - £1,999
90mm F4	Mint £399
49mm Centre Filter	E++ £149

Large Format/Panoramic

Canon EOS 100k Body Only	E+ / E++	£649 - £849
Canon EOS SD Body Only		E- £279
Canon EOS 20D Body Only	E+ / E++	£189 - £219
Canon EOS 400D + 18-55MM		E++ £249
Canon EOS 400D Body Only		E+ £199
Canon EOS 350D + BG-E3 Grip		E+ £219
Canon EOS 350D Body Only	E+ / E++	£179
Canon EOS 300D Body Only		E++ £139
Fuji S3 Pro Body Only		Mint- £549
Fuji S3 Pro Body Only (I.Red.)		E++ £399
Fuji S2 Pro Body Only		E- £159
Kodak DCS 520 Body Only		As Seen £359
Leica Digital Modular R		E++ £2,450
Nikon D2H Body Only		As Seen £299
Nikon D1X Body Only	Exc / E+	£299 - £349
Nikon D300 Body Only	E+	£999 - £729
Nikon D200 Body Only	E++	£379 - £399
Nikon D100 + MB-D100 Grip		E++ £159
Nikon D80 Body Only	E+ / E++	£249 - £279
Nikon D70 Body Only	As Seen / E+	£129 - £159
Nikon D50 Chrome + 18-55mm		E+ £189
Olympus E1 + HLD-2 Battery Grip		E++ £249
Olympus E1 Body Only		E+ £179
Olympus E20 Body Only	Mint	£149

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ffordes

photographic

F2 Photomic Chrome Body Only.....	E+ £149 - £165
F Photomic FTN + 50mm F1.4 Non AI.....	As Seen £179
F Photomic FTN Body Only.....	Exc £199
F3AF Body Only.....	E+ £239
F3HP + MF14 Motordrive.....	E+ / E++ £199 - £249
F3HP Body Only.....	Exc / E++ £149 - £299
F3 + MD4 Motordrive.....	E+ £199
F3 Body Only.....	E++ / Mint- £199 - £399
FM2N Black Body Only.....	E+ £139
FM2N Chrome Body Only.....	E+ / Mint- £129 - £275
FM Chrome Body Only.....	E+ £95
FE Black Body Only.....	E+ £79
FE Chrome Body Only.....	E+ £89 - £99
FG Chrome Body Only.....	E+ £59 - £65
FG20 Chrome Body Only.....	E+ £59
FT2 Black Body Only.....	E+ £59
FT2 Chrome Body Only.....	E+ £59
FTN Black Body Only.....	As Seen £39
7.5mm F5.6 Fisheye.....	E+ / E++ £499
24mm F2.8 AIS.....	E+ / E++ £129 - £225
28mm F2.8 Series E.....	Unused £150
28mm F3.5 AI.....	E+ £89
28mm F4 PC Shift.....	Mint- £369
35mm F2 AIS.....	Mint- / Mint £349 - £450
35mm F2.8 PC Shift.....	E+ / Mint- £249 - £349
35mm F3.5 PC Shift.....	E+ / E++ £299
35-70mm F3.3-4.5 AIS.....	E+ / E++ £59 - £79
35-70mm F3.5 AIS.....	E+ £199
35-105mm F3.5-4.5 AIS.....	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS.....	E+ £129
43-86mm F3.5 Auto.....	Unused £175
43-86mm F3.5 Non AI.....	Exc / E+ £59 - £75
45mm F2.8 P.....	E++ / Unused £299 - £399
50mm F1.2 AIS.....	Mint- £599
50mm F1.8 AIS.....	E++ £89
50mm F2 Non AI.....	E+ £39
50-300mm F4.5 AI.....	E+ £399
55mm F3.5 AI Micro.....	As Seen £59
55mm F3.5 Micro Non AI.....	E+ £79
55mm F3.5 Non AI Micro.....	Exc £59
70-210mm F4 Series E.....	As Seen / Unused £39 - £195
85mm F1.8 Non AI.....	E+ £299
85mm F2 AI.....	E+ £129
105mm F2.5 AIS.....	E+ £149 - £169
135mm F2.8 AIS.....	E+ £149
135mm F3.5 Non AI.....	Exc / E+ £49 - £65
135mm F3.5 Non AI.....	E+ £299
180mm F2.8 AI.....	E+ £299
180mm F2.8 ED AIS.....	E+ / Unused £349 - £699
200mm F2 IFED AIS.....	E+ £1,999
200mm F4 Non AI.....	E+ £79
200mm F5.6 Medical.....	E+ £499
300mm F4.5 AI.....	E+ £149
300mm F4.5 AIS.....	E+ £175
300mm F4.5 ED AIS.....	Exc £225
300mm F4.5 Non AI.....	E+ £125
400mm F3.5 IFED AI.....	E+ £899
400mm F3.5 IFED AIS.....	E+ £749
500mm F8 Reflex.....	E++ / Mint- £225 - £349
600mm F5.6 IFED AI.....	Exc £749
Arsat 35mm F2.8 PC Shift.....	E+ £149
Arsat 300mm F2.8 AI.....	E+ £349
Tokina 300mm F2.8 ATX SD.....	E+ £699
Zeiss 28mm F2 Distagon ZF.....	Mint- £749
SB11 Speedlight.....	Unused £175
SB12 Speedlight.....	E+ £39
SB16 Speedlight.....	E+ / Mint- £75 - £95
SB17 Speedlight.....	E+ £35
SB18 Speedlight.....	E+ / Unused £10 - £30
SB20 Speedlight.....	E+ £39 - £49
SB218 Ringflash.....	E+ £149
SB4 Speedlight.....	E+ £15
SC12 Flash Cord.....	Unused £30
SC17 Flash Cord.....	E+ / Mint- £25 - £35
SD-6 Battery Pack.....	Unused £35 - £50
Slave Controller SW.....	Mint £39
SR2 Ring Light Unit.....	E+ £49

T18 Flash.....	E++ £15
T20 Flash.....	E+ / E++ £9 - £25
T28 Flash Head.....	As Seen £49
T32 Flash.....	E+ / E++ £15 - £55
T45 Hammerhead Flash.....	E++ £175

Pentax 645 Series

645N Complete.....	E+ £449
645N Complete + 75mm F2.8 LS.....	E++ £399
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58mm F2.8 A.....	E+ / E++ £159 - £225
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80-160mm F4.5 A.....	E+ / E++ £299 - £399
150mm F3.5 A.....	Unknown / E+ £229
200mm F4 A.....	E+ £129
300mm F4 ED (IF) FA.....	E+ £1,250
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67 Mirror Up + Prism.....	E+ £279
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135mm F4 Macro Takumar.....	Exc / E+ £149 - £159
150mm F2.8 Takumar.....	As Seen / E+ £89 - £99
165mm F2.8.....	As Seen / E+ £99 - £199
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200mm F4 Takumar.....	Exc / E++ £99 - £199
300mm F4.....	E+ / E++ £179 - £349
300mm F4 Takumar.....	As Seen / E+ £159 - £349
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21 Body Only.....	E+ £59
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SFXN Body Only.....	Mint- £49
SFX Body Only.....	As Seen £39
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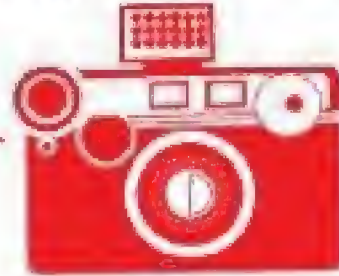


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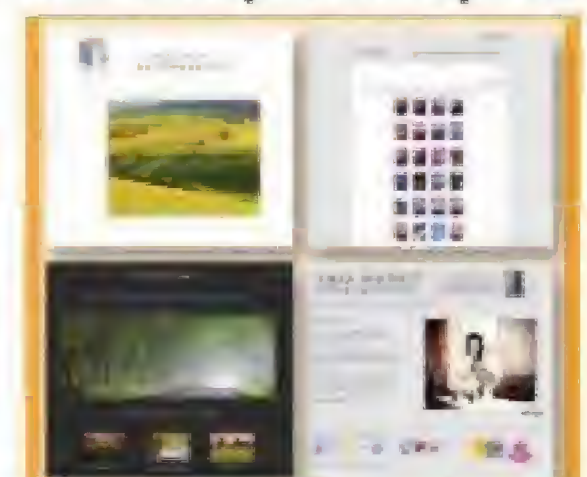
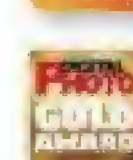
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OGDEN CHESNUTT

The death of a neighbour leads Ogden to make a concerted effort to print more of his photographs in the future

SQUINTING through the peephole, I'm startled by the sight of an eyeball pressed up to the other side. The giant retina then retreats and the form of a large man in a fleece jacket appears, picking his teeth with his pinky, examining his harvest, then wiping it on the wall next to my door. 'Yes?' I call, assuming that home intruders probably have better manners.

'You Ogden Cartwright?' the man says.

'Something like that.' I open the door, fairly certain that the worst weapon on him is his breath. 'What can I do for you?'

He hands me a small box. 'From the old bird down below you,' he says.

I pierce the Sellotape and open it up. Inside is a Yashica 35mm film compact camera. I look up at him confused. 'That's very thoughtful. Are you her son?' I ask.

'Nah, mate. I'm just sorting out her possessions. There ain't much. But she apparently wanted you to have that.'

'You mean she's...'

'Yeah, two nights ago.'

Amid all the sirens and headlines and personal crises that occupy our days, my neighbour Rose quietly made her exit from the world with little fanfare. So good a neighbour was I, that I learned of her passing only days later via someone whose work ethic is just about as lackadaisical as my own.

'Does she have anyone to come by and collect her things?' I ask.

'Dunno, mate. We were just called to come clear out the gaff so the new tenant can move in. Come down and have a look if there's anything else you want. I'll give you a good price.'

Charming. Rose was quite outspoken, which is why it was so strange that I never saw her leave or people come to visit. Her life was very insular within our building. I would see her every morning downstairs collecting post that was rarely anything more personal than a letter from the council. I often wondered if she had anyone in her life who cared about her, if she was lonely or perhaps running away, yet she always seemed happy. We traded pleasantries and regrets about the weather for most of our time together in the building, never delving beyond that. Only recently did she invite me in to her flat, but I had to decline as I was heading to Brighton that day to meet Eli. As I follow the fleeced man down the stairs I'm filled with a touch of regret.

The door opens into her flat and instantly I'm overwhelmed by the framed photos covering her walls. Every inch of space is used. There is no pattern or co-ordination in the frames. Instead, there is a timeline of Rose's life, charting husbands, boyfriends, colleagues, friends, more boyfriends, and then, as the photographs evolve into muted tones that finally burst into vibrant colour, Rose's hair washes into black & white and the group portraits grow fewer and fewer.

As I move towards the kitchen and the date stamps push towards the 21st century, people feature far less in Rose's photos, replaced by park landscapes, birds and street scenes. It strikes me seeing this amazing visual record of Rose's life that as we get older and the people close to us pass on

or move away, and as we slow down and wander less, the only evidence we have that we lived a full and vibrant life are the pictures on our wall.

And then it occurs to me that if I were to tumble down the stairs and not get up again, what evidence would anyone

have of my own life? Sure, I have some pretty pictures, mostly taken during the past few years as I got serious about my photography again, but how much of 'me' is really in them?

We've often heard of other cultures who do not allow themselves to be photographed for fear that the camera traps their soul. More interesting to me, however, is the reluctance of the Amish people to be photographed, believing the camera only indulges our vanity.

Perhaps there is an inherent element of vanity in photography. For some, like Rose, it may be to show that we were here and we loved, and were loved back. For others it's to share our own personal view of the world. And for others yet it's to trap and keep a moment for ever because it pleases us.

There's nothing wrong with a little vanity, as long as we acknowledge it and know why it's there. I trap moments in time with my camera, probably because I largely failed ever to inspire the types of moments that adorn Rose's walls.

'I really must print more of my pictures,' I say, to no one in particular.

'Nah, mate,' says the fleeced man. Just lash 'em up on Facebook. Easier to get rid of when you go.' He then drops the framed photos into a bin bag. **AP**

'The door opens into her flat and instantly I'm overwhelmed by the framed photos covering her walls'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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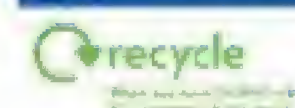
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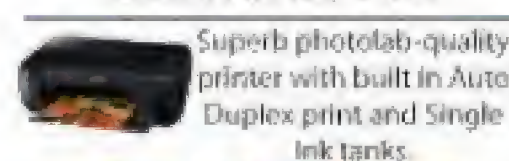
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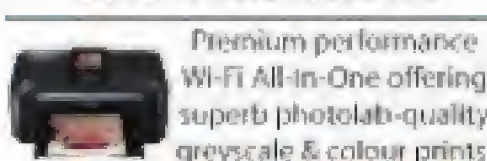
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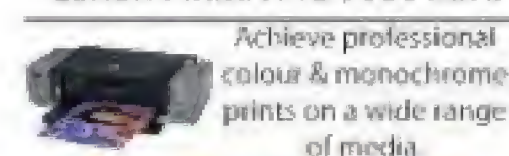


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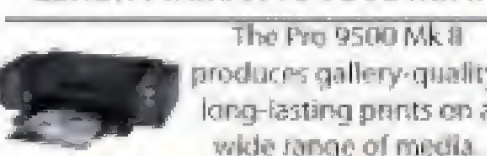
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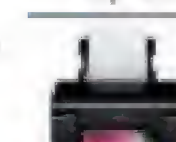
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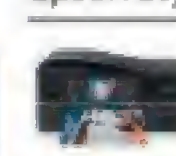


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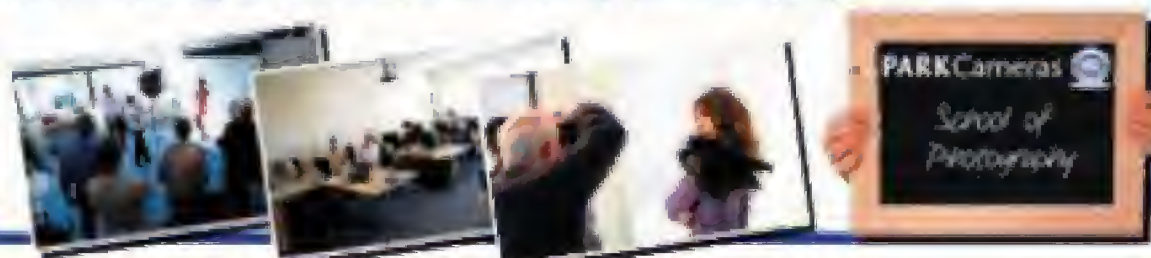
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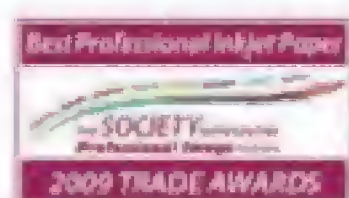
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are not misplaced"**

Tony Worobiec, FRPS



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INTRODUCTION



My fascination with black & white photography began when I was 15. Like many photographers, the moment I saw an image start to appear on a blank sheet of printing paper I was hooked.

Fast-forward almost 30 years and that fascination still endures, although things have changed somewhat. For a start, I haven't shot a roll of film since 2008 and my darkroom door was locked for the final time even before that when I jumped on the digital bandwagon.

At first, I was sceptical and somewhat scared. Having spent decades teaching myself to produce half-decent darkroom prints, there I was, about to abandon it all in favour of pixels just as I was getting reasonably good!

I did wonder if the excitement, challenge and anticipation would die a premature death once I started using a computer instead of an enlarger to create black & white prints, but I needn't have worried. In fact, far from killing off my love of the medium it strengthened it, and today I not only create more black & white images than ever before but I also reckon those images are better.

Is that because it's easier to produce a black & white image digitally? No, I don't think it is easier. It's certainly quicker and more convenient, and with a computer you also have

the control to fine-tune each image, assess progress and correct mistakes, whereas my darkroom bin was always full of rejected prints. But to produce stunning black & white images digitally you still need technical knowledge and skill, as well as a creative eye, inspiration and enthusiasm. You still have to choose the subject, compose the picture, assess the lighting and exposure. To a degree you still also need to previsualise how you want the final image to look, simply because it's a colourful world we live in so black & white images are always going to be at least one step away from reality.

The problem is that far too many photographers *think* that digital black & white photography is easy, and this leads them into a false sense of security. All you do is download the images to a computer and desaturate them, right? Or even worse, you just set your camera to the monochrome mode. If only life were that easy.

Through the pages of this supplement I hope to highlight the factors you need to consider when turning millions of coloured dots into monochrome masterpieces. I also hope to dispel some of the myths about what it takes to be a successful black & white photographer in this digital age.

Lee Frost

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When to shoot mono

How to decide if a scene or subject will work better in black & white or colour

DOES it matter if you decide to produce black & white rather than colour images at the time your photographs are taken, rather than wait until you get home and look at the pictures on the computer? In pre-digital days it did matter, because your whole approach would be dictated by that decision. Not only did it affect the type of film you used (black & white instead of colour, and slow, medium or fast speed), but also the way you exposed the shot, such as whether or not you used a filter to change the tonal balance and contrast of the image.

With a digital camera, however, you can keep a foot in both camps because whether an image is going to end up as colour or black & white, the way you shoot it and the equipment you use remain pretty much the same. Even if you take a photograph that you envisage as a black & white print before the shutter is tripped, you're still going to shoot it in colour and convert

to mono later – or at least, you should do if you want optimum image quality. A more likely scenario is that you come back from a photographic outing having shot dozens of colour images, you download them to your computer and as an afterthought decide that some of them work better in black & white rather than colour.

Is there anything wrong with that? Purists would say, yes, there is, because in order to produce a meaningful black & white photograph you must 'see' in black & white. You have to step beyond the realism of colour, strip your subject down to its bare bones of tone, texture and form, and previsualise how the final image will look as a monochrome print at the time it's taken.

There is some truth in this, but a lot of nonsense as well. If you're exclusively a black & white photographer, then you're going to be attuned to seeing the world in black & white. You will be able to look at a combination of colours and instinctively know how they're going to translate to shades of grey. You will also set out with the intention of finding subjects that appeal to your monochrome vision.

However, the reality is that few of us

want to produce black & white images all the time. Most of us just love going out into the world to shoot pictures, and while the majority of them remain in full colour, some end up as black & white simply because they work better that way. Does that mean those black & white images will be inferior? Of course it doesn't. The post-production control you have over a digital image file today means that creative decisions can be made long after a photograph has been taken without there being any detrimental effect on the final image.

WEATHER OR NOT

However, there are some factors that are likely to lead you to decide to shoot black & white images as a first resort, rather than convert them as an afterthought.

In my case, light and weather are the keys. When I shot film, I carried two camera bodies – one loaded with colour film and one loaded with black & white film. If the weather was dull or bad, I'd reach for the black & white body. Colour images shot in grey, drab conditions usually look just that – grey and drab. But the low contrast and soft light of a dull day is actually wonderful, as it

Some scenes appear monochromatic even when shot in colour and lend themselves to black & white conversion



Portraits are often more powerful when colour is removed as it helps focus attention on the subject

yields rich, detailed images with a wide tonal range, so for black & white it's perfect. I still use this approach today, the only difference being that I work with a single DSLR body and shoot everything in colour, even if I know the images will be converted later.

Dramatic stormy weather suits either medium, working just as well in colour as it does in black & white, so it's not uncommon for me to process an image in colour, then make a copy of it and convert it to black & white. I find that I can take things to another level when working in black & white simply because the image no longer represents

reality, so it often looks darker and more menacing than the colour version – and all the better for it.

At the other extreme, high-contrast light also works well in black & white. The tonal range is limited mainly to shadows and highlights, with few, if any, midtones. In some situations, especially when shooting into the light, images appear to be almost black & white even when they're shot in colour, so taking the next step and removing what little colour there is seems logical and can result in striking graphic images.

The ability of black & white to simplify is

'The ability of b&w to simplify is another factor worth considering'

Landscapes shot in bad weather often look more dramatic when converted to black & white

another factor worth considering. The idea that mono strips a subject down to its bare bones applies as much to digital imaging as it does to film. I shoot a lot of portraits on my travels, and no matter how good they look in colour, almost without exception I prefer them in black & white. Take away colour and you remove a barrier, making it easier for the viewer to connect with the subject and see into their soul. **AP**

MONOCHROME CAPTURE MODES

MOST digital cameras these days have some kind of monochrome or black & white capture mode that removes colour from an image in-camera, so you see it as black & white on the preview screen. This setting can be useful for showing you how a scene or a subject looks in black & white, to give you an idea if it's going to work or not. However, when it comes to taking the shot you should revert to shooting in colour and convert it to black & white on the computer, or use a combined raw+JPEG to save the full-colour raw file alongside the mono JPEG.





Filters for black & white

The days of using coloured filters to control contrast may be over, but filters still have a major role to play in digital black & white photography

WHAT'S your favourite filter for black & white photography? If someone had asked me that question a few years ago, I would have answered 'red'. Today the answer is 'ND grad', because just as digital capture has changed our approach to black & white photography, it has also changed the filters we need to use.

Coloured filters were the mainstay of monochrome photographers for decades. They used to change the way certain colours produced tones and were used

to boost contrast. However, these filters are no longer required because you can replicate their effects digitally. This is just as well, because there's little point putting a deep-red filter on your camera lens when you're shooting in colour, even if the final image will be black & white. Filters aren't totally redundant, though, and there are four that I use on an almost daily basis.

POLARISERS

The main purpose of polarising filters may be to boost colour saturation, but they also do other things. For example, they eliminate reflections in water, glass and other reflective surfaces, reduce glare, improve clarity and enhance the sky, all of which can benefit a black & white image whether shot on a dull day or in full sun.

If you shoot a waterfall or a river, a polariser can be used to remove glare from the wet rocks and foliage, and reflections

in the water, while its 2-stop light reduction will also allow you to use a slower shutter speed to blur the water. In sunny weather, a polariser will darken a blue sky just as well as a red filter would when used with black & white film – but without changing the tonality of the other colours in the image. Also, if you use a polariser to boost saturation in a colour image and then convert that image to black & white, you'll benefit from stronger tones.

In other words, a polariser is just as useful for digital black & white photography as it is for colour, so don't leave home without one.

ND GRADS

The dynamic range of a digital camera sensor is limited compared to the dynamic range of black & white negative film.

Neutral density (ND) grads help you deal with this by toning down the brightness of the sky or other large areas in a scene so that contrast is reduced enough to bring it within the dynamic range of your camera.

I rarely used ND grads when shooting black & white film because the dynamic range of the film was wide enough to record detail in the highlights and shadows, and the sky could be burned in during printing. But with a digital camera it's different. Omit the ND grad and there's a strong chance that the sky will 'blow out' – which means it overexposes to the point where no details records. By sliding an ND grad over

Left: A polarising filter is as useful for black & white photography as it is for colour

Below: Use an ND grad to retain detail in the sky when shooting landscapes



Original



Blue filter



Green filter



Red filter



the lens to cover the sky, you can prevent this and record the sky in all its glory.

I carry a set of three Lee Filters ND grads in 0.3, 0.6 and 0.9 densities. They tone down the sky by 1, 2 and 3 stops respectively. Although I rarely use the 0.3ND grad, it comes in useful when shooting scenes and their reflection in still water. A 0.6ND grad is best for general use,

while the 0.9 is necessary in more contrasty conditions, such as at dawn and dusk.

I favour 'hard-edged' grads over 'soft-edged' as the density is more consistent and I align them while looking through the camera's viewfinder. If you struggle with this method, try live view. I also position the ND grad on the lens before taking an exposure reading. In the days of centre-weighted metering this often resulted in

overexposure, but today's multi-pattern 'intelligent' metering systems take ND grads in their stride.

10-STOP NEUTRAL DENSITY FILTERS

The most fashionable filter among black & white photographers at the moment is the 10-stop ND filter, which reduces the light entering your lens by 1,000x, forcing

Above: Coloured filter effects can be applied digitally to black & white images

USE ONLY WHEN NEEDED

ANYTHING you place in front of your lens is going to have a detrimental effect on its optical quality, and that includes filters. Therefore, only use them when you need to, don't use more than one unless absolutely necessary and always remove filters that aren't serving a purpose, such as your polariser, which a lot of photographers leave permanently attached to their lens. Also, keep your lenses clean and scratch-free.



A 10-stop ND filter allows you to record motion in a scene





you to use exposures of several minutes in broad daylight. The effects are fantastic, as moving water turns to milk, clouds record as graceful streaks, and people and traffic disappear from busy streets. If you've ever wanted to create fine-art monochrome masterpieces from ordinary scenes, this is the filter to use. Be warned, though, because once you try one, you'll be hooked.

These filters are available from B+W (www.bpluswfilters.co.uk), Hitech (www.teamworkphoto.com) and Lee Filters (www.leefilters.com). There is a long waiting list for the Lee Big Stopper, but Hitech makes an equivalent specifically for the Lee filter holder. Just ask for one with a 1.5mm gasket, rather than the 3mm gasket needed for the Hitech 100 holder.

Your camera's autofocus and metering won't work with a 10-stop ND on your lens, and you won't be able to see through the viewfinder because it's so dense. Live view is sensitive enough to see through a 10-stop ND filter on some DSLRs, but your best bet is to compose the scene, align your ND grad if you're using one, set the shutter to Bulb (B), focus the lens manually, take a meter reading without the 10-stop ND in

place, calculate the exposure, pop the ND on the lens and open the shutter with a remote release. You can calculate exposure for a 10-stop ND filter by multiplying the shutter speed by 1,000. For example, if the correct exposure without the ND in place is 1/15sec, once it is in place it will be $1/15 \times 1,000 = 66\text{secs}$.

NEUTRAL DENSITY FILTERS

If you don't fancy the idea of using a 10-stop ND filter, weaker neutral density filters can be used to increase exposure times but in much smaller doses. It's worth carrying both 0.6ND and 0.9ND filters. These increase the exposure by 2 and 3 stops respectively, or 5 stops if used together. ND filters are ideal when shooting waterfalls, rivers, streams and seascapes, as the increased exposure allows you to use a slower shutter speed to blur the moving water. They are also handy when shooting landscapes in windy weather as you can record movement in blowing grass or swaying trees, or to capture movement when shooting crowds of people, such as commuters spilling off a train. A polariser can be used as a 0.6 ND filter because it cuts the light by 2 stops. **AP**



DIGITAL FILTER EFFECTS

THERE are two easy ways to mimic the effects of colour-contrast controlling filters in Photoshop.

If you have a recent version of Photoshop with the Black & White option in the Adjustments dropdown menu, you can use the presets for Red, Yellow, Green and Blue filters. All you do is open your colour image, go to Image>Adjustments>Black & White to convert the image to mono, and then choose one of the presets and save your changes.

A more traditional option is to use Channel Mixer in Photoshop. Open your image and then go to Image>Adjustments>Channel Mixer and click on the Monochrome tab. To mimic the effects of a coloured filter, set the slider for that colour to 100% and the other two to 0%, so for a red filter set the Red channel slider to 100% and the Green and Blue channel sliders to 0%.

I have used both methods, but these days I prefer to add filter effects using Nik Software Silver Efex Pro (www.niksoftware.com). This is a fantastic software package for black & white conversion that gives you all the controls you could ever need to create stunning black & white images from colour digital files. To add a filter effect, simply open your chosen colour image in Silver Efex Pro and then click on the required colour in the Coloured Filters menu to the right of the preview image. The changes will be saved as a layer, which massively increases the size of the image file, but when you have finished you can go to Layers>Flatten Image to reduce the file size. Remember, though, that the conversion and filter effect will then be permanent additions to the image, so make a copy of your colour image before converting it.

You can see the type of effects you'll get from the set of images at the top of these pages. The basic rule to remember is that a colour filter lightens its own colour and darkens its complementary colour, so in the red filter image the poppies appear light and the blue sky dark, but in the blue filter image the poppies are almost black and the sky is very light.

These characteristics can be used to alter the tonal relationship in a black & white image so that the role of specific elements is played down or increased.



Exposure and metering

'Expose for the shadows' was the clarion call of black & white film photographers, and although technology may have changed this tried-and-tested technique hasn't

PHOTOGRAPHY, whether analogue or digital, is all about exposure. To record a successful image you need to get a precisely controlled amount of light to the film or sensor inside your camera. How much light depends on the subject, the situation and whether or not you're trying to create a specific effect. A 'correct' exposure is subjective, as intentionally giving an image too much or too little exposure may be necessary in one situation but not in another.

It is important to understand how exposure works so you can control it rather than letting it control you. This applies as much today as it ever did, although in this digital age many photographers see exposure as something that can always be fixed later if they get it

wrong. To some extent it can, just as a decent black & white print can usually be teased from a negative that has been under- or overexposed. However, getting it right in-camera is always preferable if optimum image quality is your goal, so you should never leave such a crucial factor as exposure to chance.

The traditional approach to exposing black & white negative film was to expose for the shadows – in other words, give the image enough exposure so that detail was recorded in the shadow areas. Some photographers took things a step further and followed the Zone System, made famous by legendary photographer Ansel Adams. This involved choosing a key element of the image, deciding which 'zone' you wanted it to fall

into (in a scale of 0 to 10, with 0 being pure black and 10 pure white), then setting the exposure accordingly after taking a reflected meter reading from the relevant part of the scene or subject.

Today, armed with a DSLR, getting the exposure 'correct' is far quicker and easier. This is because as well as having a sophisticated integral metering system that's able to provide accurate readings in almost any situation, you also have a preview screen on the back of the camera that shows you exactly what type of image you'll end up with if you use that exposure.

In addition to the preview image, you have the histogram, which is something that's even more useful when it comes to assessing exposure.

UNDERSTANDING HISTOGRAMS

The histogram is a graph that shows you the distribution of tones in a digital image, from the darkest shadows (on the far left of the histogram) to the brightest highlights (on the far right). You can think of it as a digital Zone System, if you like – with extras!

By assessing the shape and distribution of the histogram, you can quickly gauge the exposure. The images on the preview screen of your camera, on the other hand, are affected by the brightness of your surroundings so they may look lighter and darker than they really are, which makes it difficult to assess whether you have got the exposure right and is more likely to result in exposure error.

I have had photographers on workshops ask why their images are still coming out too dark even when they've dialled in +2 stops of exposure compensation. Usually the answer is that the camera's screen brightness is set to 'auto' so it adjusts to suit ambient light levels, often making the preview image much lighter or darker than the actual image recorded on the camera's

Left: Careful metering is necessary for delicate high-key subjects

Right: Deciding how you want the final image to look will help you determine the best exposure

Below: Modern metering systems can cope well with tricky light and high contrast



'Images on the preview screen of your camera are affected by the brightness of your surroundings'



sensor. Had they checked the histogram instead, they would have been able to see that the exposure was acceptable even if the preview image wasn't.

So what is an acceptable exposure? The basic rule with digital photography is to make sure the tones in an image fall within the extremes of the histogram. If they're pushed over to the left side, this usually indicates underexposure (or an image that comprises mainly dark tones), and if the tone graph actually collides with the far left of the histogram that tells you the shadows have been 'clipped'. In real terms, this means the darker shadow areas will come out black with no details to recover.

At the other extreme, if the tone graph is pushed over to the right side of the histogram, this is usually a sign of overexposure (or an image that comprises mainly light tones, such as a snow scene). If the tone graph collides with the far right of the histogram, that tells you the highlights have been 'clipped' and the brighter highlights will record as white with no detail or tone to recover.

If you make sure that neither the shadows nor the highlights are clipped, you will have an acceptable image to work with. However, in order to achieve optimum image quality you can use the histogram in a more controlled way.





KEEP EXPOSURE SIMPLE

BEFORE switching to digital capture, I used a handheld spotmeter and would give myself a headache at times by metering from the highlights, metering from the shadows and trying to work out the optimum exposure. Then the light would change and I'd have to do it all over again!

Thanks to the instant feedback you get from a digital camera – primarily in the form of the histogram – there's no longer a need to employ complicated metering techniques to establish 'correct' exposure because you know when you've got it right or wrong and you can make changes on the spot.

These days, I rely entirely on the integral metering system of my Canon EOS-1Ds Mark III, which is almost always set to evaluative metering and aperture priority. If I need to adjust the exposure, I just use exposure compensation. It's a combination that never fails.

EXPOSURE USING THE HISTOGRAM

'Exposing to the right' is the name of the technique and it involves giving as much exposure as you can to an image without 'clipping' the highlights. This is not dissimilar to using the Zone System to determine the correct exposure for a black & white negative. To use 'exposing to the right', you must shoot in raw mode rather than JPEG, so the images

The exposure was reduced in this image during processing to add drama

are 12 or 14-bit rather than 8-bit, and are uncompressed so all the data recorded by the sensor is present in the raw files.

The technique is based on the fact that the tonal values recorded by your camera's sensor aren't evenly distributed from the shadows through to the highlights, but are heavily biased towards the right side of the histogram – towards the highlights.

Let's use the following as an example. The sensor in a digital SLR can record a set number of stops in brightness. We'll assume it's 5, for the sake of simplicity. If you look at the histogram for an image on your camera's preview screen, you may find that it's divided into five sections of equal width from left to right. If not, imagine it is. Each of those sections represents 1 stop of brightness. However, instead of the tonal values that your camera's sensor can record being divided equally among those 5 stops, 50% of them are recorded in the brightest stop, half as many in the next stop, half as many again in the next stop, and so on.

Most DSLRs record raw images in 12-bit, and a 12-bit image is capable of recording 4,096 tonal values. These are distributed across the histogram as listed below:

First stop	2,048 tonal values
Second stop	1,024 tonal values
Third stop	512 tonal values
Fourth stop	256 tonal values
Fifth stop	128 tonal values

By 'exposing to the right' so the histogram extends into the brightest 20% (the first 'stop') without actually clipping the highlights, you're maximising the number of tonal values in the image so that noise and posterisation in the shadow areas are

reduced or eliminated. When you look at your camera's preview screen and when you open the raw file on your computer, the image will usually look overexposed and washed out, but you can adjust the exposure and contrast using the relevant sliders in your raw converter to rectify this.

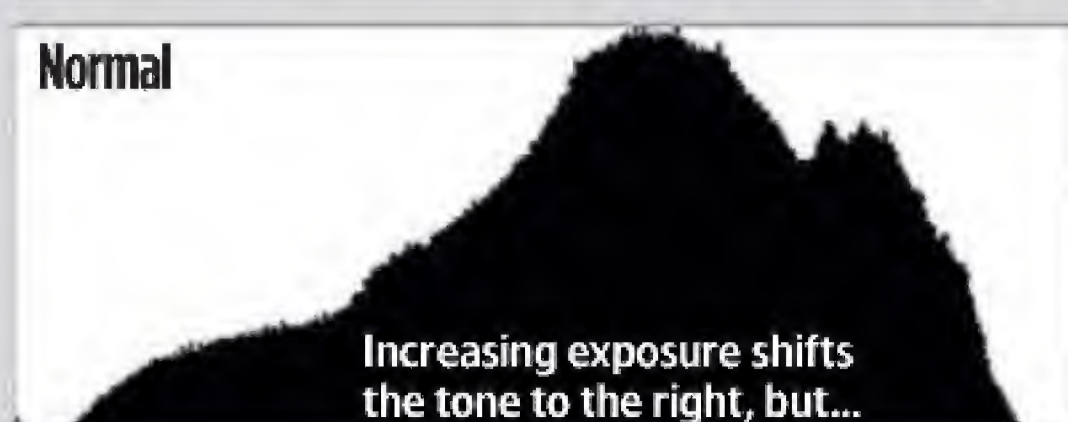
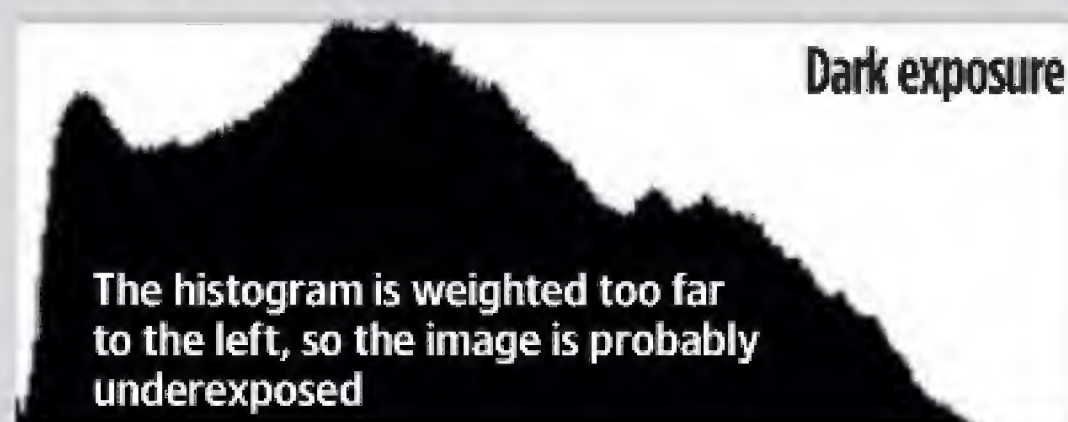
The worst thing you can do with a digital image is underexpose it, because the histogram will be biased to the left side where there are far fewer tonal values. The result will be increased noise when you then lighten the image to correct the exposure.

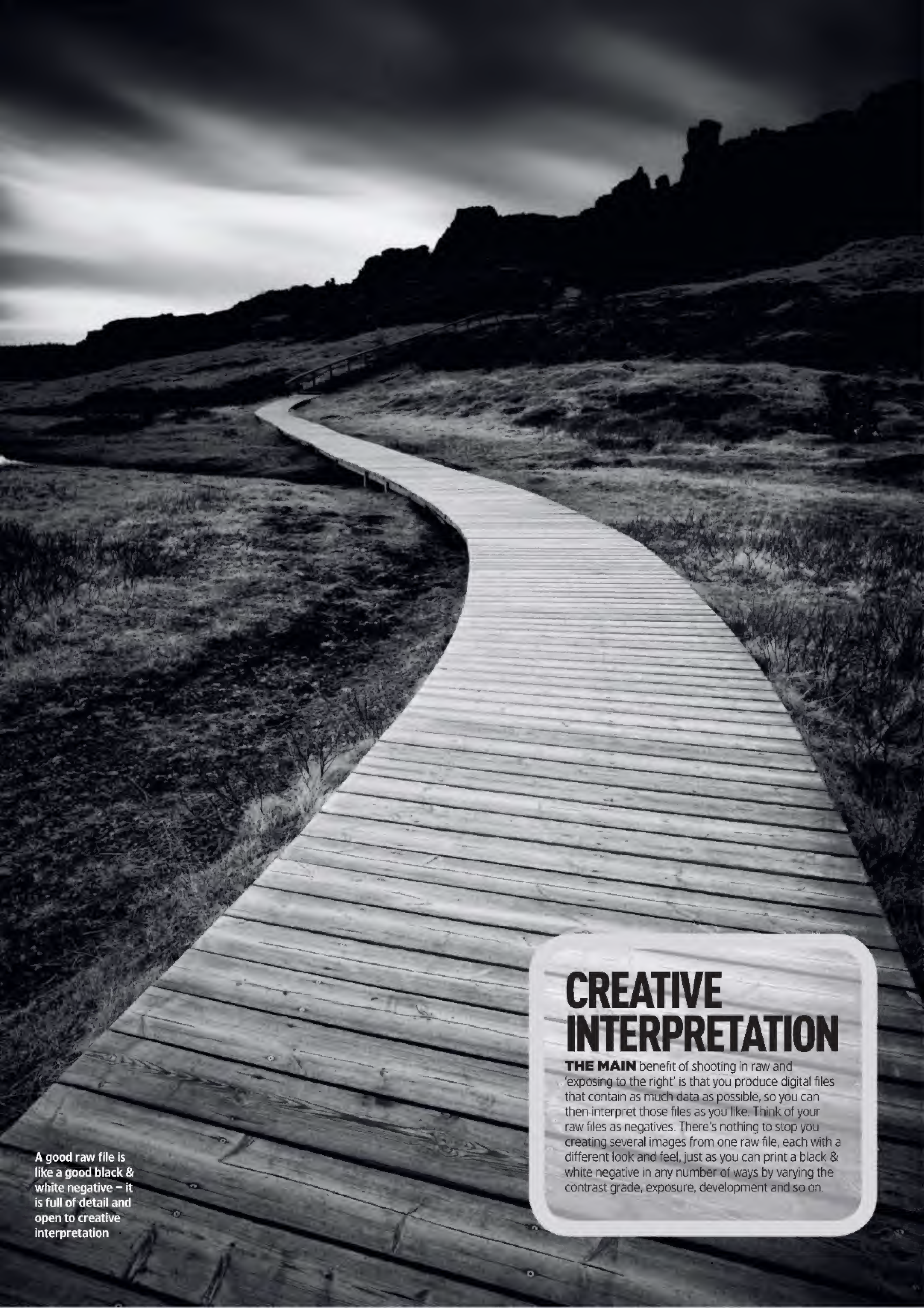
USING EXPOSURE COMPENSATION

Implementing this technique needn't involve a drastic change in the way you shoot. Just compose the shot as normal, fit any filters to your lens that you intend to use, then take a shot and check the histogram. If the tonal graph is centred, as it would be for a 'normal' image, or biased to the left, dial in +1/3 stop using your camera's exposure compensation facility, take another shot and check the histogram again. You'll see that the histogram has shifted to the right. If necessary, dial in +2/3 of exposure compensation and shoot again. Repeat until the highlight warning starts to flash on the preview image (which you can enable/disable in your camera's menu), telling you the highlights have been clipped. Once that happens, you've taken the exposure a little too far.

This may seem like a complicated way to work, but just like exposing for the shadows with black & white film, or using the Zone System, it's necessary if you want to achieve optimum image quality – and once you get used to 'exposing to the right' you'll be surprised how quick and easy it is. **AP**

'Exposing to the right' will give you a better raw file to work with by maximising the tonal values recorded by your camera's sensor





A good raw file is like a good black & white negative – it is full of detail and open to creative interpretation

CREATIVE INTERPRETATION

THE MAIN benefit of shooting in raw and 'exposing to the right' is that you produce digital files that contain as much data as possible, so you can then interpret those files as you like. Think of your raw files as negatives. There's nothing to stop you creating several images from one raw file, each with a different look and feel, just as you can print a black & white negative in any number of ways by varying the contrast grade, exposure, development and so on.

Dramatic black & white

There's nothing worse than a wishy-washy black & white image, and given the technology at your fingertips there's no excuse for it

THERE are probably more photographers creating black & white images now than ever before, thanks mainly to the convenience that digital imaging has introduced. Standards are high, too, and I'm constantly amazed by the quality of 'amateur' photography seen in photographic magazines, on websites and in exhibitions.

However, if there's one fault I see time

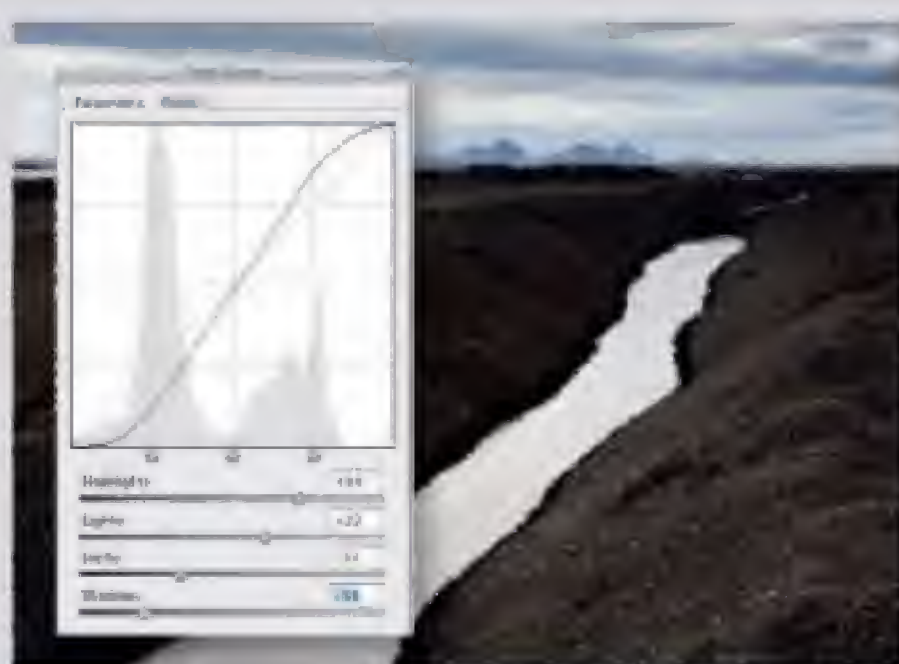
and again in black & white images it's a lack of 'oomph', for want of a better word – images that lack contrast and impact. I'm not totally sure why this is the case, but I do think a lot of photographers are afraid of the genre. Avoiding blocked shadows and blown highlights has been drilled into us so often that it's left us afraid to let shadows go black or highlights turn white. In a colour image that's probably not a bad thing, but in a

Be bold with your black & white conversions





1 This is the original colour image. As you can see, it's rather flat as the weather on the day was grey and overcast, but such conditions are perfect for black & white photography.



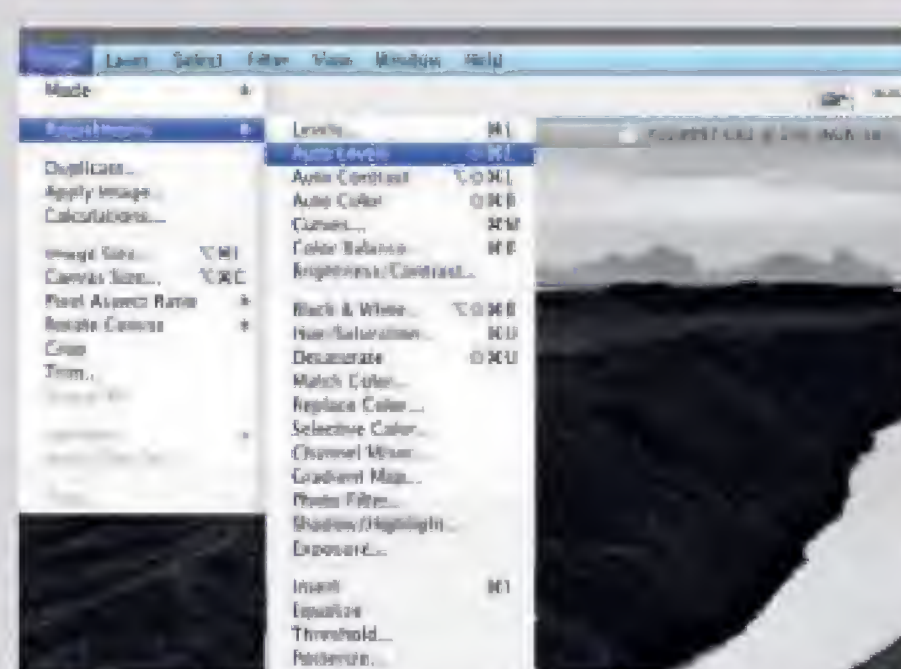
2 Contrast is boosted in the raw colour file so the image has stronger tones by adjusting the Tone Curve sliders to create an 'S'-shaped tone curve.



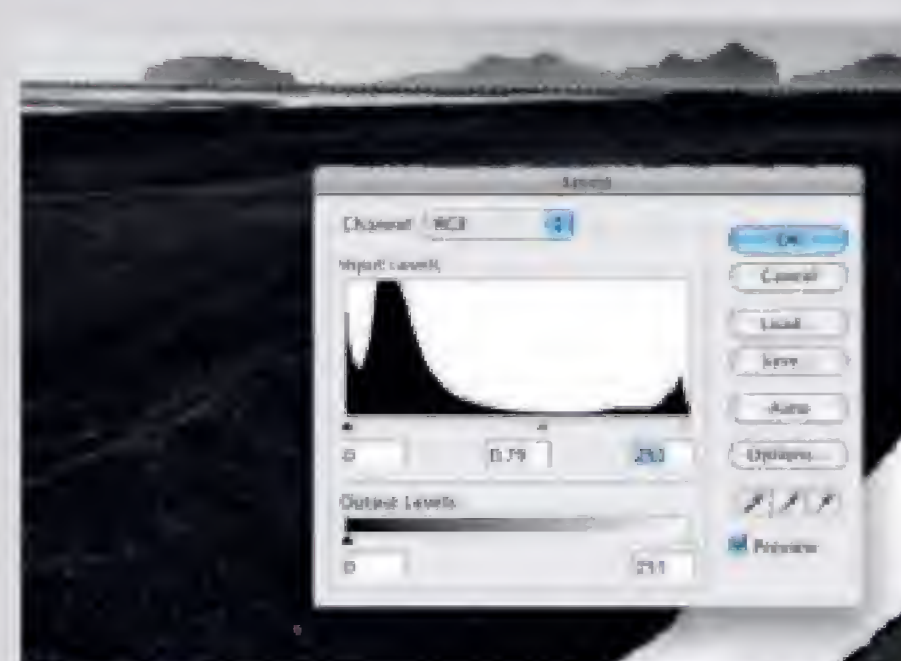
3 The raw file is saved as a 16-bit TIFF in Photoshop and then colour is removed using Image>Adjustments>Desaturate, which is the most basic way to convert an image to black & white.

STEP-BY-STEP CONVERSION

THIS black & white image was created using the simplest Photoshop tools, which demonstrates that you don't need fancy software or years of experience to create bold black & white images – just the courage of your convictions



4 The sky is selected using the Lasso tool and a feathering of 100 pixels, then go to Image>Adjustments>Auto Levels and click OK. The sky is far more dramatic now.



5 Select>Inverse means the Lasso tool selection switches from the sky to the foreground, then go to Image>Adjustments>Levels and tweak the Levels.

monochrome image, black and white are crucial ingredients, otherwise all you are left to work with are grey tones – and that is hardly exciting.

Successful black & white conversion requires confidence and purpose. Many photographers are too subtle about the whole process and end up with lacklustre results, but the great thing about digital conversion compared to traditional 'wet' printing is that you can apply an adjustment to the image. And if it does not work, you can delete it and try something different so there really is no excuse.

What you need to do is forget about

realism. If you shoot mainly in colour, you'll generally want the final processed image to be a realistic interpretation of the subject or scene you photographed. But black & white isn't realistic, so your images don't have to be – and that's the whole point. I'm not suggesting that you go mad, but just because a photograph started life looking rather flat and grey does not mean it has to stay that way when you convert it to black & white. Throw caution to the wind, let your creative hair down and be brave. You won't regret it, and your images will be better for it.

There are numerous applications and plug-ins you can use to convert colour

'Throw caution to the wind and let your creative hair down'

images to mono at the touch of a button. One of the best is Silver Efex Pro 2 by Nik Software (www.niksoftware.com), which I use a lot. Its High Structure preset is fantastic if you like punchy, dramatic black & white images.

However, you don't need to spend lots of money on software to produce great black & white images because basic tools in Photoshop can do the job just as well. To prove it, above is a step-by-step guide that shows the conversion of a rather drab colour landscape into a bold monochrome image in a way that even beginners to Photoshop will understand. **AP**

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HDR and exposure blending

Contrast may be the photographer's worst enemy, but in this digital age there is a solution to everything

WE'VE already established that the brightness/dynamic range of a digital sensor has its limits, and that once contrast goes beyond these limits something has to give – either you hold detail in the highlights and let the shadows 'block up' or you expose to record detail in the shadows and let the highlight 'blow out'.

There is a solution: all you do is combine a series of images of a scene or subject shot at different exposures to produce a composite image with increased brightness range.

The first way to do this is using a technique known as high dynamic range (HDR). HDR is considered by many to be a gimmicky special effect that produces unreal, unnatural images, so it tends to have a poor reputation among serious photographers. However, it doesn't *have* to be an over-the-top effect, as it can produce some great results.

The 'proper' way to generate the images for an HDR merge is to shoot a series of frames at different exposures (see page 19). However, it's also possible to create 'pseudo' HDR images by taking a single raw

file and processing it several times in your raw processor, and then adjusting the exposure for each one so you have a sequence of bracketed images. I often use this process for travel portraits as it's difficult to take a sequence of images of a person without there being movement between frames, even if it's just the blinking of an eye. Using HDR on portraits emphasises detail in the subject's face, revealing every wrinkle, pimple and strand of hair. The results could never be described as flattering, but they look amazing.

However, to create HDR images you need suitable software. Recent versions of Adobe Photoshop have an HDR option (File>Auto>Merge to HDR). However, I have never found this to be particularly effective and instead prefer to use the third-party application Photomatix Pro (www.hdrsoft.com). The latest 4.1 version costs \$99 (around £61) to download and licence, and is available for both Mac and Windows. There's also a slimmed-down version called Photomatix Essentials 3.0 (formerly Photomatix Light) that costs just \$39 (around

Above: HDR creates surreal effects

£24) and is aimed at newcomers to HDR, plus a plug-in for Aperture priced \$79 (around £49). Another option is Nik Software HDR Efex Pro. This costs \$159.95 (around £140) and is available for Mac and Windows (www.niksoftware.com).

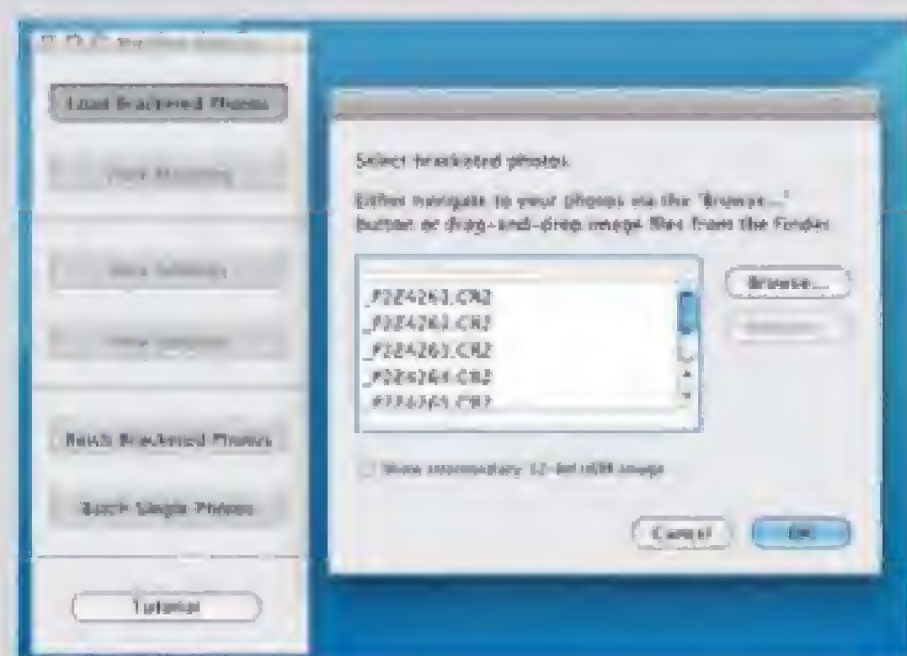
Below: You can use HDR on portraits, too

If you Google HDR software, other options will come up, some of them free, but these two are the most sophisticated.

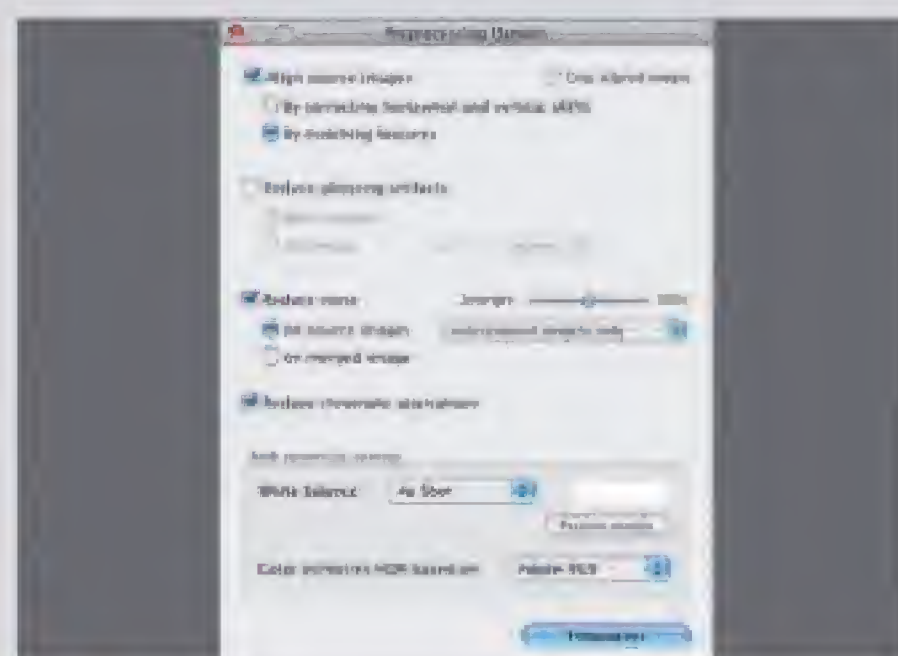


STEP BY STEP

Here's a step-by-step to creating an HDR image using Photomatix Pro



1 Launch Photomatix Pro and click on Load Bracketed Photos at the top of the Workflow Shortcuts box. Drag and drop the files you want to combine into the box that appears, or use the Browse option to find and select the relevant files. Click OK.



2 A dialogue box appears titled Preprocessing Options and has various check boxes and sliders. I just leave this in its default state of Align Source Images, Reduce Noise, Reduce Chromatic Aberrations and so on, and then click Preprocess.



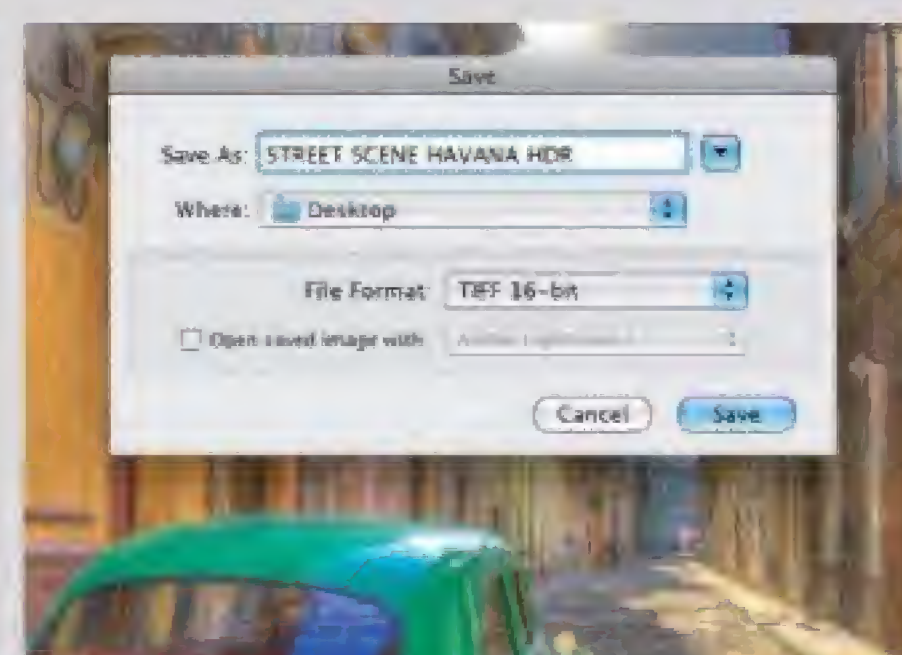
3 It usually takes 30-60 seconds to combine the exposures. A tone-mapped image then appears along with sample images created using presets within Photomatix Pro.



4 There is an Enhancer-B&W preset worth trying, although I find that it rarely gives a satisfactory result. In this image I found that the Enhancer-Painterly gave the best HDR effect.



5 Having chosen the best preset, you can then fine-tune the effect using the sliders in the toolbox to the left of the preview image. Adjustments are quite subtle, but it's worth getting to know how these controls affect the image.



6 Once the Tone Mapping has been applied to the image, save it as a 16-bit TIFF file, re-name it and choose a location where it can be saved to. Now open the image in Photoshop.



7 Convert the image to black & white. You can do this using any method you choose, although here I relied on Nik Software Silver Efex Pro, adding extra drama using the High Structure preset.

Here's the final black & white HDR image. You'll either love it or hate it, but there's no denying that the amount of detail captured in an HDR image is staggering



EXPOSURE FUSION

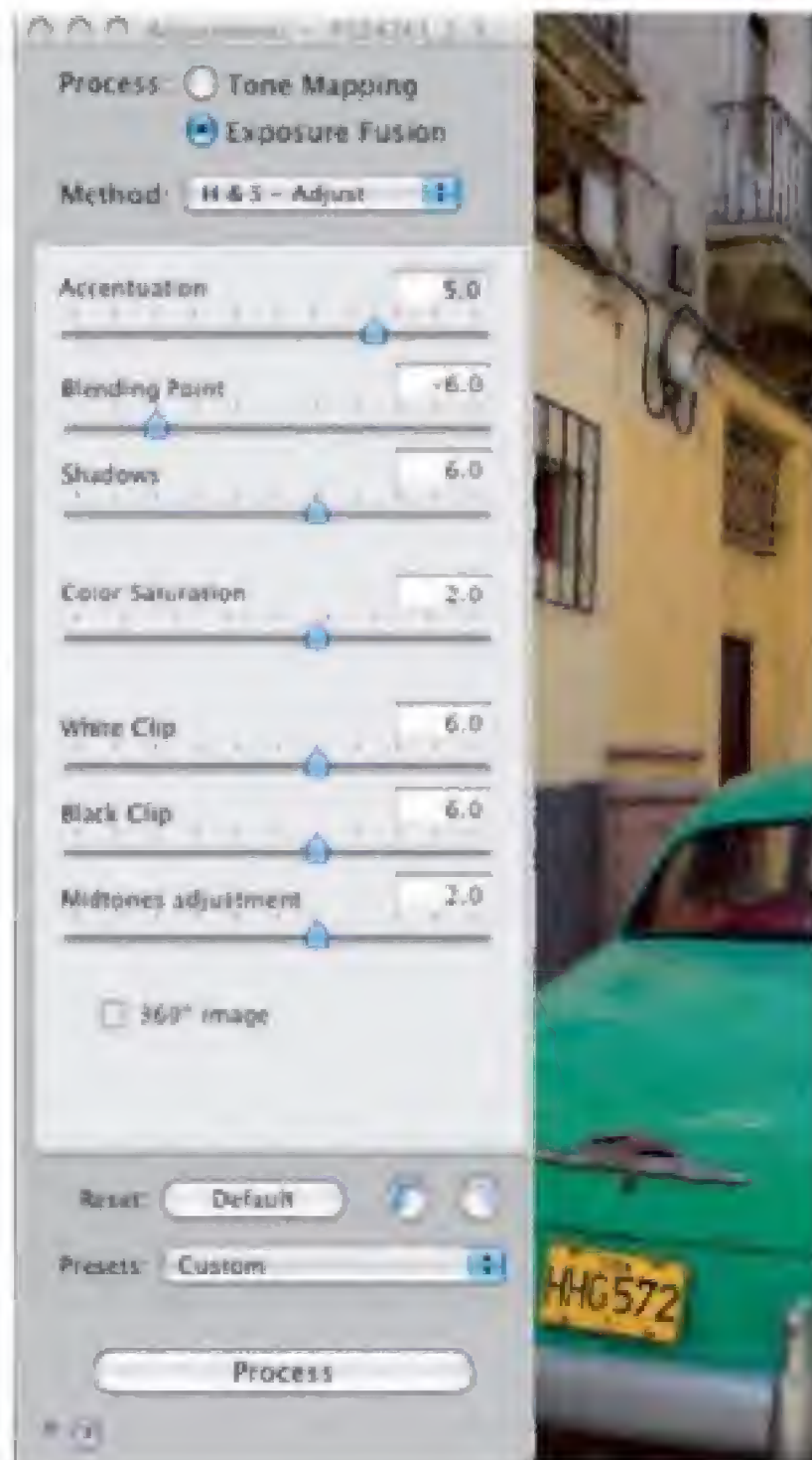
IF HDR seems too surreal for you, or you simply can't get the look you're after, exposure fusion may be the answer. Fusing works by assigning weights to the pixels of each image in the sequence according to luminosity, saturation and contrast, and then, depending on these weights, includes or excludes them from the final image. In

other words, it takes the best bits from each image and combines them seamlessly to create a final 'fused' image.

A good example of where exposure fusion comes in handy is when shooting urban scenes, where often all you see is a 'V' of sky, with buildings rising on either side of the frame to the top corners of the image. Use an ND grad to tone down the sky and you also end up darkening the tops of the buildings. It may be possible to select the darkened parts of the building during post-production and lighten them, but this rarely produces convincing results so it's better to shoot a sequence of exposures and combine them.

The end result is far more subtle than HDR, although exactly the same software is used to create a fused image. In this case I used Photomatix Pro 4.0.2 again, and the same set of raw files as for HDR so you can make a direct comparison between HDR and exposure fusion to decide which you prefer.

Creating the final composite image follows the same process of dragging and dropping the raw files into Photomatix Pro. However, when the preview image and presets appear, all you do is click on Exposure Fusion at the top of the toolbox window instead of Tone Mapping so a different set of sliders appear, then choose one of the Fusion presets from the options below the preview image. In this case I found that fusion-adjusted gave the best effect. Then, after a few tweaks with the sliders, it was job done.



This is the best I could achieve when shooting the street scene in a single frame. As you can see, the car is too dark and the sky is blown out. I could rescue the car in Photoshop, but there's no detail in the sky to retrieve as contrast was so high



Here's the final 'fused' image. As you can see, the effect is much more subtle and realistic than HDR, but the dynamic range of the composite image is enormous compared to that of a single exposure



CREATING YOUR SEQUENCE OF EXPOSURES

IDEALLY, you should mount your camera on a tripod when shooting exposure sequences for HDR and fusion so it doesn't move between frames, otherwise the images may not line up correctly when you combine them. The exposure increments you use depend on how contrasty the scene is. I tend to shoot -2, -1, metered, +1 and +2 stops, although if the scene is very contrasty, as it was for the street scene used

here, I may bracket from -3 to +3 stops in full-stop increments so I end up with a sequence of seven images.

I normally shoot in aperture priority exposure mode and adjust the exposure between frames using the camera's exposure compensation facility. However, it is quicker to use your autoexposure bracketing, or to create a custom function specifically for shooting exposure sequences.

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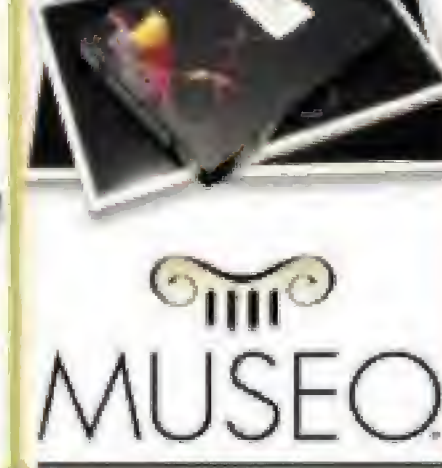
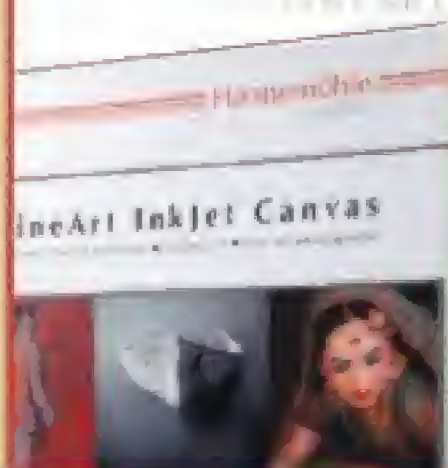
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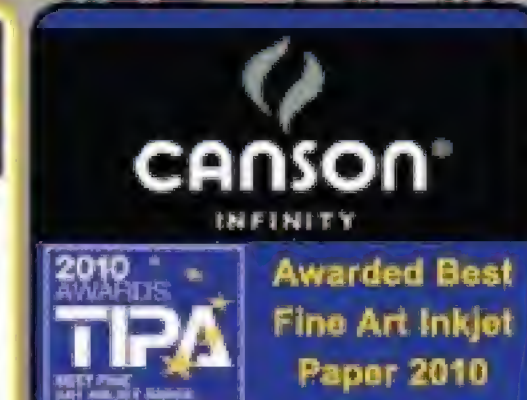
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Printing black & white

You no longer need a darkroom to produce top-quality monochrome prints, as a desktop inkjet printer will do the job just as well

TO TRADITIONAL black & white photographers, the print is the final stage in the image-making process. Taking the initial shot and developing the film are obviously crucial, too, but are really just stepping stones towards the creation of a fine print.

Ironically, it's this final stage that made black & white photography less appealing to many people. To get the most from your negatives you really needed to make your own prints, but that meant investing in an enlarger and all the associated bits and pieces, plus the facility to create a darkroom, even if only a temporary one. That's a lot



Monitor calibrator



Large-format inkjet printer



Hahnemühle photo rag



Left and above: If you calibrate your monitor and use a custom profile for printer and paper, producing perfect black & white prints is easy

to ask from someone who takes only the occasional black & white photograph.

Today it's different. Decent desktop inkjet printers are affordable, capable of producing superb prints and as adept at black & white as colour. You don't need years of experience to get the most out of them, either, nor a blacked-out room and trays of chemicals.

WORKFLOW

What you do need is a system that enables you to get the most from your printer, just as any darkroom printer does. First, you need to know that the prints coming out of your printer look like the images on your computer screen, otherwise you're going to waste a lot of expensive paper and ink, as well as time. The first step in achieving that is to calibrate your computer monitor, at least once a month. I've been using a ColorVision Spyder 2 for several years (spyder.datacolor.com). The latest Spyder 3 models start at £65. If you don't buy one you'll soon be wasting more than £65 by producing useless prints.

The next step is to use a printer profile that has been specifically created for the printer and paper you are using. When I first started digital printing I had profiles custom made (at a price), but today this is no longer necessary because all the main paper manufacturers create profiles

Prints Outputting your images

for their papers and all common printer models, which you can download from their websites and install on your computer.

Step three is to stick with the manufacturer's ink sets rather than buying less-expensive inks. The latest pigment inks offer archival quality as well as consistent results. Non-proprietary inks don't and are likely to clog your printer.

A few years ago, producing true black & white prints from a colour inkjet printer was tricky because they usually had a colour cast. That's because the colour inks were being mixed to try to produce black, white and grey tones. To overcome this, it was necessary to buy specialist black & white inksets called quad blacks and set up your printer only for black & white. Today, however, good-quality printers from the likes of Epson and Canon use eight or more inks that include up to three black and grey inks, as well as advanced black & white print settings so they're just as capable of producing neutral black & white prints as they are vivid colour prints.

So, if you follow these steps you should produce perfect prints every time.

PAPER CHOICE

Paper has always been an important part of black & white printing as it has a strong influence on the look and feel of the final printed image. The same applies today with

inkjet printing, and the choice of papers is greater now than ever with over a dozen manufacturers producing more than 100 papers. In theory, any of them is suitable for black & white, and all are capable of producing high-quality prints, but certain papers tend to be more popular than others for black & white.

The latest baryta papers are intended to match the look and feel of traditional fibre-based printing papers, such as Ilford Multigrade. Hahnemühle Baryta FB and Fine Art Baryta are well worth trying (www.hahnemuehle.com), along with Harman Gloss FB (www.harman-inkjet.com), Harman By Hahnemühle Gloss Baryta (www.hahnemuehle.com), Fotospeed Platinum Baryta (www.fotospeed.com) and Canson Infinity Baryta Photographique (www.canson-infinity.com). All have a gloss finish plus excellent DMax, so shadows look dark and rich – and they feel like traditional printing papers.

Matt papers are also favoured for monochrome images as they're capable of amazing tonality. I use Hahnemühle Photo Rag 308gsm for all my fine-art prints as the quality is stunning and the heavyweight paper feels wonderful. As these prints end up framed, I also find that the matt finish is better than gloss as it doesn't pick up surface reflections. Other matt papers to try include any of the Hahnemühle

range, Epson Ultra Smooth Fine Art (www.epson.com), Somerset Velvet and Satin (www.stcuthbertsmill.com), Ilford Galerie Smooth Fine Art (www.ilford.com) and any of the Canon matt papers, such as Rag Photographique 310gsm.

If you like glossy papers, you probably won't be a great fan of matt, and vice versa. It's worth experimenting with a range of papers, but then select one or two favourites and stick with them so you get to know their characteristics and also lend some consistency to your print work. **AP**

Below and bottom:
The paper type you choose can make a big difference to the look and feel of the final print



MATT OR GLOSS?

SWITCHING from matt paper to glossy is tricky with some printers because you either install a black ink for matt or glossy media and if you want to switch papers you need to switch the black ink – which means draining the system and wasting ink. My printer is set up for matt media so that's all I use.

I used to have two printers – one for matt papers and one for glossy – but I found that I had to adjust the exposure of the image when switching from one to the other because matt papers tend to produce prints that are a little darker than glossy papers. In the end, I gave up and stuck with matt papers only – and it's a decision I've never regretted.



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STAND AMAZED - WASDALE

Photographing people in the landscape on assignment for the National Trust, I frequently work handheld with a Nikon D-700. Here I had to respond quickly in fast-changing weather, aiming to capture the essence of the light as it transformed the scene before us second by second. Shooting towards the sun necessitated a LEE 0.9ND hard grad; this allowed me to keep the clouds predominantly mid-tone while ensuring good quality noise-free detail in the landscape and on the young people. No other approach would have worked here.

I have used LEE Filters for nearly twenty years now for one over-riding reason: quality. The sharpness of my lenses are totally unaffected by the filters because of their optical clarity and plane parallelism (flatness). And the neutrality of LEE's ND filters (graduates and standards) is legendary. They are the best in the business, which means less post-processing time spent correcting unwanted colour casts. Finally, the filter holder is easy to use, flexible and a virtually indestructible design classic. Of the two I carry on assignment, one is over fifteen years old.

Joe Cornish

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